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FOR DSLR SHOWDOWN**



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Saturday 7 January 2012

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ARCHIVING

SAFE DIGITAL STORAGE

Future-proof options for the digital photographer

PAGE 57



ON TEST

PAGE 51

TESTED: NIKON 1 J1

High-speed and compact Nikon



TECHNIQUE

PAGE 18

RETOUCHER'S GUIDE

How to create noise-free skies

NEW SERIES



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One & Two Man Hides

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1 Man Hide: Height :1.35M - Base length :1.1m - Base width :0.8m
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2 Man Hide: Six windows for 360° viewing - Height: 1.52M
Length: 1.55M - Depth: 1.32M - Weight approx: 17lbs (Blind & Chair)
Chair capacity: 500lb

NEW! Aqua and Square hides available - please see web

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Contents

Amateur Photographer For everyone who loves photography

WHEN I became a professional photographer, I spent quite a lot of time and effort – not to mention more money than I really had – on choosing the right kit for shooting portraits. I bought three studio heads, softboxes and broadies, stands, cables, snoots and backgrounds. While even then I appreciated the kit wouldn't take the picture or have the ideas for me, I did believe that I couldn't take a portrait without it all. More importantly, I suppose, I thought that clients wouldn't believe I could take a picture without all the expensive gubbins.

I enjoyed 'studio' lighting then, and I still enjoy its construction and the total control it offers, but there is nothing, frankly, quite as exciting as daylight. I do like

to be in command, and while the quality and quantity of daylight is most often the choice of a being higher even than the AP Editor, there is still great sport in working with what you have been given. Daylight is infinitely variable by the fact that as we rotate around the sun, the same combination of angle, intensity and diffusion is rarely repeated exactly. And in a room with windows, nets, curtains and blinds, the portrait photographer has all the tools he or she could hope for – and for free! Be inspired by Richard Sibley on page 45.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Olympus board to quit amid £1.1 billion cover-up; Fuji branches into face cream; Leica primes V-Lux 3 for DSLR showdown; Photographers fight to save nature reserve; Police refuse to probe terror stop figures

10 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

After finding some old disc film on eBay, Tony Kemplen is finally able to try out an old Minolta Disc 7 he bought at a car-boot sale

TECHNIQUE

14 PHOTO INSIGHT

Frans Lanting explains how he took his vibrant and colourful underwater image of water lilies in Botswana's Okavango Delta wetlands



18 RETOUCHER'S GUIDE

In the first of a new series on effective image editing, Richard Sibley explains how to create smooth, noise-free skies in Adobe Camera Raw

TESTS & TECHNICAL

41 TESTBENCH

My Funky Camera Need extra comfort? shoulder pad and the Hähnel NH-40 ball head

42 FUJIFILM FINEPIX F600EXR

Tim Coleman tests Fuji's latest travel compact camera, packed full of features and affordable, too

45 AP GUIDE TO... WINDOW-LIGHT PORTRAITS

In the first of a new four-part series, Richard Sibley explains why you don't need expensive lights and studio equipment to take stunning portraits – a window will do

51 NIKON 1 J1

The entry-level J1 offers less in the way of features than its V1 sibling, but is also a good deal cheaper. Pound for pound, could the J1 in fact be the better camera? Mat Gallagher finds out



54 ASK AP

Our experts answer your questions

57 FUTURE PROOFING

How will you safeguard your images and ensure they can be enjoyed in the future? Mat Gallagher considers the different methods available

THE AP READERS' POLL

IN AP 10 DECEMBER WE ASKED...

Do you have all the kit you need?



YOU ANSWERED...

- | Response | Percentage |
|---|------------|
| A Yes, I have plenty – all I need and want | 12% |
| B I have all that I need, but not all that I want | 57% |
| C I just need one more thing | 8% |
| D There's loads that I need | 16% |
| E I hardly have anything but am content | 7% |

THIS WEEK WE ASK...

Do you shoot portraits?

VOTE ONLINE www.amateurphotographer.co.uk

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

AP reader David Askham treats the shortened daylight hours as an interesting photographic challenge

28 READER SPOTLIGHT

Another selection of superb reader images

38 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

21 PUTTING ON A SHOW

As a new, permanent space dedicated to photography opens at the Victoria and Albert Museum in London, Gemma Padley speaks to curator of photographs Martin Barnes about what visitors can expect to see



© THE CECELL BEATON STUDIO ARCHIVE AT SOTHEBY'S

34 ICONS OF PHOTOGRAPHY

David Clark on Bill Brandt, whose unique, diverse body of work made him one of the most admired photographers of the 20th century



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“Without this habitat the wildlife will be lost for ever”

Fight to save nature site, page 6

Entire Olympus boardroom to resign • Probe confirms massive fraud

OLYMPUS BOARD TO QUIT AMID £1.1 BILLION COVER-UP

OLYMPUS bosses masterminded a £1.1 billion fraud helped by a culture of 'yes-men' who turned a blind eye, the first official investigation into the accounting scandal has found.

The Olympus-commissioned probe branded executives responsible for one of the biggest corporate scandals in Japanese history as 'rotten to the core'.

Bosses instigated a complex web of overseas deals to keep massive losses – made from Olympus's investments – off the company balance sheet, using overpriced acquisitions and funds disguised as financial fees, to pull off the 134.8-billion-yen cover-up.

The 'loss-separation scheme' is a throwback to 1990s Japan, when firms sought to flatter their balance sheets by making losses 'fly away' – a ruse known as a Tobashi scheme.

The report prompted Olympus to hint that its entire board of directors is set to resign in the coming weeks – a move that will boost the hopes of the firm's whistleblowing former CEO Michael Woodford, who is campaigning for his old job back.

Woodford, a Briton, was sacked in October after questioning colleagues over the suspicious deals. At the time, Olympus claimed Woodford was fired over a clash of management styles.

Olympus's former vice-president Hisashi Mori and the firm's ex-auditor Hideo Yamada were the brains behind a scheme that covered up accounting losses dating



Current Olympus CEO Shuichi Takayama now agrees that a boardroom clear-out is the best way forward

back to the 1990s, states the 'independent' third-party panel, led by a former Supreme Court judge.

External accountants also come under fire in the report, along with several investment bankers.

The report called for legal action to be taken against those responsible.

However, the investigation found no evidence that the financial malpractice had links to Japan's notorious 'yakuza' criminal underworld, as has been rumoured

in the press in recent weeks.

Woodford, who has never said he suspects crime gang connections, is helping authorities as part of separate, ongoing inquiries in Japan, the US and the UK.

In an interview with AP in November, Woodford said the crisis 'strikes at the heart of a boardroom culture of sycophancy and yes-men', a theme borne out by the Olympus investigation, which slams an endemic reluctance to 'rock the boat'.

'There was a problem in corporate culture and mind,' confirmed the report.

'Past presidents lacked the sense of transparency and governance, and one had to be prepared to be kicked out of the company in order to make objection, even if it was the right thing to do (this is also apparent from how Woodford was treated).'

Key factors in the longevity of the cover-up were external parties who advised, helped and assisted in the concealment.

One of the dubious deals involved a finance firm based in the Cayman Islands.

'The core part of the management was rotten and the parts around it were also contaminated by the rot,' continued the report. 'Olympus had originally been a sound company with diligent employees and high technical strength... Olympus should remove its malignant tumour and literally renew itself.'

Olympus shares rose slightly on news that the board plan to step aside, having, at one stage, lost more than 70% of their value since the crisis was exposed.

FUJI BRANCHES OUT INTO FACE CREAM

FUJIFILM is gearing up to launch anti-ageing skincare products that use technology designed to make film last longer.

The Astalift range, until now only available in Japan and China, will be launched in Europe in February.

A spokesman said: 'Fujifilm's Astalift range is a comprehensive anti-ageing skincare brand, developed using cutting-

edge core technologies accumulated over many years of research and development of photosensitised materials.

'These distinctive technologies include the findings of its own collagen research, anti-oxidation technology and nanotechnology.'

The Astalift range will be launched first in France in February, ahead of the UK, Germany and Spain.



SNAP SHOTS

Jessops has struck a deal with supermarket giant Tesco, allowing Tesco Clubcard vouchers to be exchanged for Jessops tokens. Jessops says the scheme allows customers to turn every £5 in Clubcard vouchers into £10 worth of Jessops reward tokens.

Amateur and professional photographers have until 4 January 2012 to submit entries to the Sony World Photography Awards 2012, with an overall prize of \$25,000 cash. The Open category, for photo enthusiasts, boast a \$5,000 award. For details visit www.worldphoto.org.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 3 January

EXHIBITION Work and Performance by Sandra

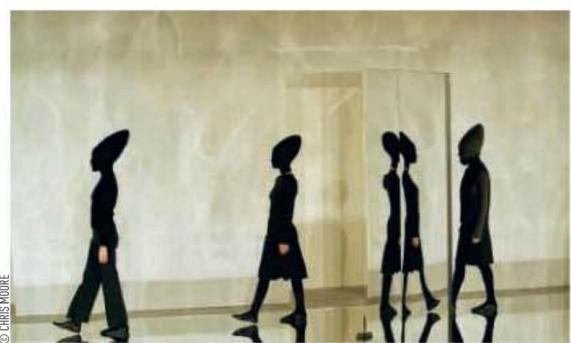
Lousada, until 20 May at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk/press. **EXHIBITION** Landscape Photographer of the Year, until 28 January at National Theatre South Bank, London SE1 9PX. Tel: 0207 452 3400. Visit www.take-a-view.co.uk.



© SANDRA LOUSADA

Thursday 4 January

EXHIBITION Facades by Carita Laamanen, until 17 January at Department of Coffee and Social Affairs, London EC1N 7SU. Visit www.caritalaamanen.com. **EXHIBITION** Behind the Curtains by Tomas Van Houtryve, until 8 January at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.



© CHRIS MOORE

Friday 6 January

EXHIBITION Catwalking by Chris Moore, until 10 February at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplacegallery.co.uk. **EXHIBITION** Taylor Wessing Photographic Portrait Prize 2011, until 12 February at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Saturday 7 January

EXHIBITION And Time Becomes a Wondrous Thing, by Hasselblad Award winner Sune Jonsson, until 7 January at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pgalleryandhouse. **DON'T MISS** Winter Bird Walk (10am-noon) at Newtown National Nature Reserve, Isle of Wight PO30 4PA. Tel: 01983 741 020.

Sunday 8 January

DON'T MISS Neolithic New Year walk (10am-3pm, price £6) around ancient monuments of Stonehenge, Salisbury Plain, Wiltshire. To book call 0844 249 1895 (5% booking fee). **EXHIBITION** The Day the Music Died, features musicians who met untimely deaths, until 5 February at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.

Monday 9 January

EXHIBITION Hotshoe Photofusion Award, until 20 January at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.

EXHIBITION Gibson Through The Lens, features vintage images of musicians who are fans of Gibson guitars, until 31 January at the O2, London SE10 0DX. Visit www.britishmusicexperience.com.

Tuesday 10 January LATEST AP ON SALE

EXHIBITION Hertford in HDR, by Nigel Lomas until 6 February at Hertford Theatre Gallery, Hertfordshire SG14 1PS. Tel: 01992 504 537. Visit www.hertfordtheatre.com. **EXHIBITION** Mini Print 2011, until 21 January at Artlink Centre, Hull HU5 3QP. Tel: 01482 345 104. Visit www.artlink.uk.net.



Bridge camera to take on entry-level models

LEICA PRIMES V-LUX 3 FOR DSLR SHOWDOWN

LEICA has unwrapped a new bridge camera, the V-Lux 3, sporting a 24x optical zoom lens.

Primed to take on the 'entry-level DSLR' market, the £690 V-Lux 3 features a Leica DC Vario-Elmarit f/2.8 lens designed to deliver the 35mm viewing angle equivalent of a 25-600mm zoom.

Features include 12-frames-per-second (fps) shooting at full resolution and full HD (1920x1080-pixel) video in AVCHD and MP4 format.

Billed as an ideal camera for travel, the V-Lux 3 is due to go on sale this month.

'The enormous focal-length range covers almost all photographic situations, normally requiring cameras with interchangeable

lenses,' claimed Leica's product manager for Digital Compact Cameras, Peter Kruschewski.

'The V-Lux 3 is therefore an attractive alternative to entry-level DSLR cameras, particularly where size and convenience are paramount.'

The newcomer incorporates a twistable, 3in screen (460,000-dot resolution) and colour LCD viewfinder (202,000 pixels).

Also on board is a raw-format shooting option and the ability to attach a stereo microphone.

A 60fps burst rate is possible at 3.5MP resolution, according to Leica.

An optional black 'outdoor' case will be available, priced £135.

PHOTOGRAPHERS FIGHT TO SAVE NATURE RESERVE

PHOTOGRAPHERS have launched a campaign demanding that councils abandon plans to build hundreds of new homes near a nature reserve in the North-East of England.

Photographers Kaleel Zibe and Alan Hewitt have blasted plans by Newcastle and Gateshead councils to build up to 600 homes near Gosforth Park Nature Reserve as 'ill-thought-out'.

'If the houses are built here, wildlife will have nowhere to go and will die,' they claim.

Campaigners say deer, badgers, hares and red squirrels are among the species under threat.

The Natural History Society of Northumbria expressed fears that fields providing 'essential foraging habitat' will

be destroyed. 'Without this habitat the wildlife will be lost for ever,' claims the society on its website at www.nhsn.ncl.ac.uk.

The plans, announced by Gateshead Council and Newcastle City Council, are part of the 'One Core Strategy 2030' project, which is aimed at boosting the local economy.

A draft of the proposals, which are subject to consultation, states: 'Our shared vision is to provide for our increased population, anticipated to be at least 500,000 by 2030 and within this to increase our core working age population (20-64 age group) by around 9,000 from the 2010 level, to 300,400.'

SNAP SHOTS

● The Wildfowl & Wetlands Trust is calling on nature photographers to enter the winter heat of its photography competition, which closes on 29 February 2012. The winners of four seasonal heats will go forward to the national finals in the autumn. Visit www.wwt.org.uk/photo.

● A photo competition celebrating the people and places of North-East England received double the number of entries of the previous year. The Port of Tyne Reflect contest pulled in 3,000 photos from more than 800 entrants. To view the winning images visit www.portoftyne.co.uk/reflect.

● Canon has launched cashback promotions for 18 models in its EOS, IXUS and PowerShot camera ranges, plus printers and camcorders. The promotion, which includes £100 off a Pixma Pro 9500 Mark II printer, runs until 25 January 2012. Claims must be made by 24 February 2012. For details visit www.canon.co.uk/wintercashback.



Do you have a story?
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Met Police reject AP's Freedom of Information request

POLICE REFUSE TO PROBE TERROR STOP FIGURES

POLICE have refused to say how many photographers they stopped under anti-terror legislation, on the grounds of cost, despite a highly publicised campaign that forced a change in the law.

Since the Government scrapped the 'no suspicion' Section 44 stop-and-search law in July 2010, there continue to be cases of photographers being stopped under Section 43 of the Terrorism Act.

Unlike Section 44, Section 43 requires an officer to 'reasonably suspect' a person of being a terrorist, before conducting a stop and search to discover whether they are in possession of anything that may constitute evidence they are a terrorist.

In a Freedom of Information (FOI) request, AP asked the Metropolitan Police to disclose the number of stops made by police under Section 43, in relation to photography, from January–June 2010, and the figure for the 14-month period since July 2010, when the Government abolished the use of Section 44.

However, the Met flatly rejected the FOI request on the grounds of 'cost', telling AP that its database fails to record whether a person had been taking photographs when they were stopped.

NO RECORDS

In a statement accompanying the FOI rejection, the Met told AP: 'The stops database, which is the system that is utilised to record all stops and searches, categorises the reason for the search but does not provide the depth of detail to determine whether the person searched was a photographer or non-photographer.'

The Met added: 'It is feasible that the fact that the person was a photographer or in the act of taking photographs may be mentioned within the search grounds, but it would require a manual search of all stop-and-search forms which are located at each of the 32 boroughs in the Metropolitan Police area.'

Last year, an amateur photographer was left fuming when officers stopped and searched him under Section 43 of the Terrorism Act while he was photographing birds.

Police said the student, who was from Pakistan, happened to be near a Territorial Army (TA) base in East London.

AP's news editor witnessed a similar incident last summer, on London's Albert Embankment, involving two French tourists.

The Met said officers completed 550,000 stop-and-search forms over the past year and that the cost of manually



Photographers campaign outside Scotland Yard, before the Government announced its counter-terrorism review. However, police continue to have stop-and-search powers

collating the data would exceed the £450 limit set for such requests under current regulations.

'This represents the estimated cost of one person spending 18 hours [at a rate of £25 per hour] in determining whether the MPS [Metropolitan Police Service] holds the information, and locating, retrieving and extracting the information,' continued the Met's statement.

When pressed by AP, following the FOI refusal, the Met made clear that it is still not obliged to log such data on their systems.

AP asked the Met to explain why such details are not recorded on its computer system in the first place.

In response, Inspector Andy Walker from the Met's Stop & Search Team, said that the 'Search Codes' available to officers do not include one specific to photography.

Walker pointed out that there is a code

specific to 'Terrorism s.43', but he added: 'There is no code which is specific to photographers or camera equipment.' The other nine codes are: Stolen Property; Drugs; Firearms; Offensive Weapons; Pointed/bladed articles; Going Equipped; Other Power; Anticipated Violence; and Articles to cause criminal damage.

'The paper [stop-and-search] Form 5090 is an original document, which can be produced as evidence in legal (criminal or civil) proceedings,' Walker wrote in a letter to AP.

'The database on which searches are recorded is purely an analytical tool for capturing statistics – this enables the MPS to respond to requests for data from the Home Office and other interested parties.'

'It also enables the MPS to publish monthly stop-and-search data to the public via the Stop and Search Monitoring Report.'

AP THIS WEEK IN...

1937

Readers were warned that binocular-stealing gangs may be responsible for swiping miniature cameras from their unwitting owners. 'Race-course gangs select a "client" carrying a binocular case, sever the leather shoulder-strap with a pair of sharp shears and so add another pair of valuable binoculars to their collection,' wrote AP reader DE Benbow. He reckoned this might explain an increase in cases of miniature models reported 'lost' and warned owners to be on their guard. Carrying a 'distinguishable' ever-ready case may lead the thieves to their victim. 'The only solution seems to be a chain instead of a leather strap,' added Benbow.

enlargement of the smaller negative. And to get the same hyperfocal distance with any lens, the f/ value of the stop has to be in proportion to its focus, so the 6-in. lens requires a stop of f/6 to equal the depth of focus of the same size enlargement as a 2-in. lens at f/2, and so on. So cheer up, miniature camera users. You haven't wasted your money.—Yours, etc., H. L. KETTLE.

LOST AND STOLEN CAMERAS.

SIR.—The number of miniature cameras reported as "lost" seems of late to be on the increase. May I offer the following warning and advice to miniature camera owners and readers of "The A.P."?

Race-course gangs select a "client" carrying a binocular case, sever the leather shoulder-strap with a pair of sharp shears and so add another pair of valuable binoculars to their collection.

I suggest that miniature cameras are being "lost" in the same manner, and as the "ever-ready" case makes a miniature camera easily distinguishable, warn photographers, especially miniature owners, against this form of "losing."

The only solution seems to be a chain instead of a leather strap.—Yours, etc., D. E. BENBOW.

Competitions

CURRENT AND FUTURE.

It indicates to whom to apply for further particulars.

February 22–March 14. (H. S. & Son, 10, Queen Street, Leicester.) Entries January 23.

L.M.S. (London) P.S. Twelfth Annual Exhibition open to Great Britain and Northern Ireland. February 12. (Clarence Purcell, Chief Acco-

ntor, L.M.S. Riv. Co., Euston Station)

CLUB NEWS

Club news from around the country

BOOKHAM CAMERA CLUB

On 26 January the club plans to host a talk by Tony Earle, who spent 40 years working on Kodak research and development. The club meets in the United Reform Church Hall, Eastwick Road, Great Bookham, Surrey KT23 4BE. Visit www.bookhamcc.org.uk.

HEMEL HEMPSTEAD PHOTOGRAPHIC SOCIETY

The society has announced that renowned travel photographer and AP contributor David Noton will give a presentation at Leverstock Green Village Hall on 19 March at 7.30pm. Tickets cost £10. For details visit www.hhps.org.uk.

SNAP SHOTS

● A photography group for people with disabilities plans to become a nationwide organisation. The charity, Photographers with Disabilities, aims to advance members' education in the art of photography. Its facilities currently include a studio in Yate, near Bristol, which is available for hire. 'We aim to make this a national organisation with things going on all over the country,' said a spokesman. The group, which stages exhibitions, is also open to non-disabled members. Visit www.photographerswithdisabilities.com.

● Picture library giant Getty Images was forced to remove footage that purportedly showed the actor Omar Sharif in a furious row with a journalist who wanted a photo with him. Getty said the Egyptian actor, 79, had 'got annoyed' after a female journalist 'got in his way' at a film festival in Qatar. Media reports claim he appears to slap the woman. Getty had sent a clip of the apparent row to media organisations. AP understands that it was withdrawn owing to legal issues within Qatar.



Do you have a story?

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SARAH WILLIAMS

'Lens started to go wrong'

COUNTRYFILE WINNER USED FAULTY LENS

THE WINNER of the 2011 Countryfile Photographic Competition has told AP that she captured her prize-winning photo using a faulty lens.

Sarah Williams, 49, triumphed in the contest via a public vote, beating 11 other finalists to the £1,000 prize with her shot of a horse-drawn barge on the Grand Western Canal in Tiverton, Devon.

'It was almost the last shot of the day,' said Sarah, who was stunned when she heard the news on the BBC *Countryfile* TV show. 'The light was just right – the only good day that week during an awful summer.'

Sarah, an office manager at a firm of accountants in Somerset, told AP that she took the photo in June.

'My camera is a Canon EOS

40D with a 17–85mm IS USM kit lens, which actually started to go wrong when I was taking the photos,' she admitted.

'It had to have the diaphragm replaced and is the only lens I have. So, the prize of £1,000 of photographic equipment was greatly appreciated.'

The contest attracted more than 55,000 entries.

Sarah added: 'I am very pleased to think it will raise a lot of money for Children in Need [the best photo in each class is featured in the Countryfile 2012 calendar] and raise the profile of the Tiverton Canal Co and their horse-drawn barges.'

The 2012 *Countryfile* calendar costs £9, with at least £4 from each donated to Children in Need. To order, call 0844 811 7044.

CELEBRITY PHOTOGRAPHER JAILED FOR NEARLY THREE YEARS

A BRITISH photographer has been jailed for 33 months after admitting three counts of sexual assault against models.

Lee Christopher Cropper, 31, of Tottenham, London N4, was sentenced at Wood Green Crown Court and was told he will remain on the sex offenders register indefinitely.

As AP exclusively reported last year, the Devon-born photographer was arrested in May and has photographed several celebrity clients.

Passing sentence, the judge also ordered the 'forfeiture and destruction' of photographs.

Cropper's clients included Sadie Frost and Billie Piper.

WW

WHITE WALL

Image: (from left to right): Friedemann Holnrad "zingst 2x1", Annette Herdemann "Skyline London Abstrakte" sizes and prices at WhiteWall.co.uk



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WHAT DIGITAL CAMERA

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DIGITAL PHOTO



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Subway

By Bruce Davidson.
Steidl, £42, 140 pages, hardback,
ISBN 978-3-86930-294-2

BRUCE Davidson likes to get his hands dirty. There are many photographers who immerse themselves in their subjects – war photographers, for example – but it's always exciting to

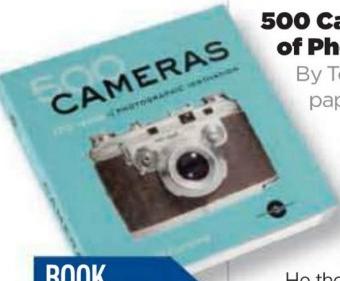
see someone burying himself in the kinds of environments that we as commuters and everyday citizens take for granted and pass by. This collection of images finds Davidson paying his toll at the booth and exploring the life he finds within the dark tunnels of New York's underworld, otherwise known as the subway. This is a really magnificent collection and it's a work populated by striking instances of light, colour and,

more importantly, fascinating characters. The smells of the subway almost seem to permeate the pages of the book, and a very tangible sense of unease and danger seems to hang over the images. If you want to see how street photography can be taken to a whole new level, then Bruce Davidson is the man you want as your guide.



500 Cameras: 170 Years of Photographic Innovation

By Todd Gustavson. Sterling, £17.99, 472 pages, paperback, ISBN 978-1-4027-8086-9



BOOK

PHOTOGRAPHERS can be a funny bunch. Show them a nice-looking or rare camera and they'll throw the shirt off their back and offer you the deeds to their house. If you're one of those people, then this book is for you. Gustavson's starting point is the camera obscura.

He then moves on through Kodaks, Box Brownies, iPhones and lands on the Leica M8. With so many cameras featured in the book, it's surprising to see a lot of information on each with a generously sized image of the model. This is may be one of many books of this nature on the market, but it is certainly an accessible volume and is therefore a perfect beginning for anyone looking to start a serious camera collection.

**Private Eye: Photographs by Lewis Morley**

Until 16 April. Room 32, National Portrait Gallery, St Martin's Place, London WC2H OHE. Tel: 0207 306 0055. Website: www.npg.org.uk. Open daily 10am-6pm, until 9pm Thurs and Fri. Admission free

THIS show displays 12 of Lewis Morley's portraits of the founders and early contributors to *Private Eye*, a magazine that has found itself tied up in numerous defamation lawsuits. Last October the magazine celebrated its 50th birthday and Morley's images are a great way to celebrate its satirical tongue. Each of Morley's images demonstrates the humour and absurdities of the sitter, inevitable really when one of those subjects is the comedian Peter Cook (right). Morley was the man responsible for the world-famous

1963 image of model Christine Keeler during the Profumo scandal, which should give you some idea of the man's credentials.

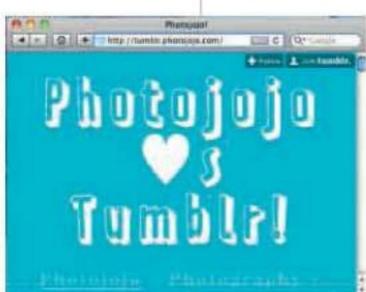


WEBSITE

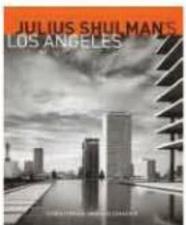
tumblr.photojojo.com

A LOT of the blogs and websites we feature in these review pages are generally pretty straight-laced and serious, but that's most certainly not something this week's website can be accused of. The breezy design and quirky links and posts featured on Photojojo are a real breath of fresh air in an ocean of politically charged photography blogs and serious technique driven websites. Photojojo shows you the side of photography that doesn't – and most probably can't – take itself too seriously. The site features DIY projects (such as using the desktop picture on your computer monitor as a background in your photography), links to various photographers' work and numerous spots of advice for potential photographic subjects and techniques.

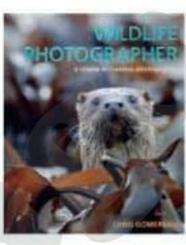
Photojojo is a great site to visit when you feel like exploring the more whimsical side of your photography.

**CONDENSED READING**

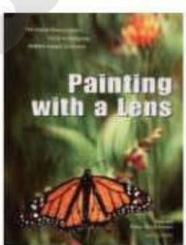
A round-up of the latest photography books on the market

**● JULIUS SHULMAN'S LOS ANGELES**

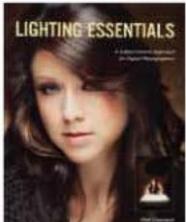
by Christopher James Alexander, £6.99 This ace pocket-sized book contains a selection of architectural photographer Julius Shulman's images of Los Angeles, a city for which he has always felt a natural affinity. Shulman's images are created with a real sense of love and wonder, and it's clear to see why he loves the city as much as he does. ● **WILDLIFE**

**PHOTOGRAPHER**

by Chris Gomersall, £25 This large book, subtitled *A Course in Creative Photography*, attempts to explore and break down exactly what it is that makes a great wildlife shot. Interestingly, Gomersall moves through a whole spectrum of wildlife, exploring not just British fauna but also animals overseas. Gomersall's advice is straightforward, genuinely helpful and his images are excellent examples of the genre.

**● PAINTING WITH A LENS**

by Rod and Robin Deutschmann, £24.99 This intriguing book demonstrates that not all creative effects have to take place in Photoshop. Simple techniques such as blur and working with the bulb setting can give you some excellent creative results. The book attempts to demonstrate the best ways to give your pictures that artistic edge and offers a series of interesting and illustrative images. ● **LIGHTING**



ESSENTIALS

by Don Giannatti, £24.99 This book, which is *A Subject-Centric Approach for Digital Photographers*, takes a slightly different angle to lighting techniques. It attempts to put the subject first by exploring the contours and shapes of your model before applying the light. It's not exactly ground-breaking stuff, but it's a good introduction to lighting all the same.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

good lenses, the detail we can get into our pictures is remarkable, and even superior to what anyone with 20/20 vision can see! But still we continue to worry about lens resolution and camera pixels when we talk about getting sharp pictures.

There is, however, another factor that seems under appreciated and not discussed as often as it should be – the ability of a person to hold the camera still. Manufacturers make optical image stabilisation and vibration reduction available for those who are 'in the know' about this, but still manufacture so-called 'prime' lenses and cameras without this facility, presumably for those who are not!

Being a bit of a nerd in this respect, I have satisfied myself that provided my camera has enough pixels, it is pointless using lenses that have anything less than the very best image-stabilisation mechanisms. Those who are like me, with a good camera like the Nikon D7000 or better, find that image stabilisation is now the limiting factor. But in this respect not all lenses are equal, and in magazine reviews the effectiveness of image stabilisation and vibration reduction is not considered other than just to acknowledge its presence. It would be good to see AP comparing the efficiency of image stabilisation and vibration reduction in lenses, for Canon and Nikon users, for instance. Of course, a standard shake test would have to be invented!

Elvin Thurston, Norfolk

We have covered the differences between in-camera and lens-based stabilisation in an earlier feature. Perhaps we are due another one...
– Damien Demolder, Editor

GET THE MEASURE

The size of the sensor is a fairly crucial bit of information to have when looking at new cameras. It would be useful to have the same measurement units when describing cameras so we can work the size out ourselves. In a typical issue of AP, some of the sensor sizes mentioned are: 1/1.63in, APS-C (I know they vary), CX, four thirds (of what?), micro four thirds and 13x8.8mm. Of that lot, only the last one makes any sense. If all sensors were measured in the same units, we would have a starting point for comparison.

Nigel Talamo, via email

We will do from now on – Damien Demolder, Editor

PLEA FOR AN E

The Sony NEX-7 mirrorless camera is exactly the model I have been waiting for, but my main concern is that the E-mount lenses available at present are a huge disappointment. However, the new Alpha-mount 16-50mm f/2.8 lens, which is for the Alpha 77, looks terrific. Will Sony be able to make a version of this lens with the E-mount fitting, so that one can use it with the NEX-7?

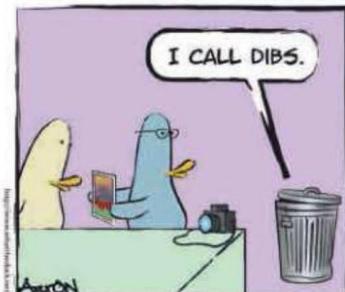
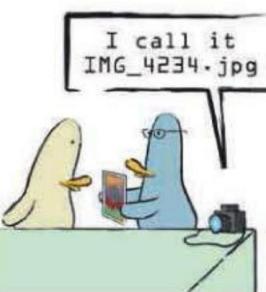
Name and address supplied

MOVERS AND SHAKERS

Over the past 50 years we have witnessed tremendous advances in the quality of photographic reproduction. Even in the early '70s, colour reproduction with colour films was unsatisfactory, with excessive hue shifts in artificial light and blue flowers reproducing

pink – which is something we would never tolerate today. Films got better in their ability to reproduce sharp pictures, but remained the ultimate limiting factor in resolution of fine detail so professionals favoured large formats. But now, with digital imaging and sensors of 16 million pixels and more, plus

What The Duck



<http://www.whattheduck.net/>



I think there is an assumption being made here because there have been very few reviews of the quality of the lenses in their own right, although of course a small contingent of samples are circulating. I have high expectations of the prime lenses. We are preparing the Zeiss 24mm f/1.8 lens for launch early this year, and we also have a G lens in the roadmap for the coming year.

The NEX is the most adaptable of all camera mounts, and can take lenses from almost any system with an appropriate adapter. I have met customers with an NEX-5 using it with Leica lenses, having sold their M9! But it can also be used with Canon EF, Nikon, whatever... I have even seen images of the NEX on the back of a CCTV camera lens, and a telescope. The world is your oyster for movie and stills recording – it's just a mount adapter away.

We also expect Sigma, Tamron, Cosina and Zeiss to all launch lenses themselves for the E-mount soon, since Sony has provided the option for other brands to obtain the licence free of charge – Paul Genge, Sony UK

CAMERA COSMETICS

Now that Fujifilm has started to produce a range of anti-ageing skincare beauty products, I wonder whether other manufacturers might start to do the same. For example, Epson could sell a premium glossy lipstick; Sony could produce a make-

up translucent mirror; Olympus could make an eyeliner pen; Elinchrom could do a nice line in highlights for the hair; and Panasonic might start a range of powder compact systems. Melvyn Dover, Dorset

And Foveon could make silicon implants
– Damien Demolder, Editor

COSMIC CREATIONS

Usually, I avoid the toy and plastic camera phenomenon like the plague. You get what you pay for has always been my motto. So when I was asked by a friend to check out his 14-year-old daughter Kitty's latest pictures, I was totally taken aback. They were shot on film at Durham's Beamish Museum and then scanned into a computer. After being converted to mono and Photoshopped, they were printed out as hugely impressive A4 inkjets.

Kitty does own a digital camera – an Olympus Pen E-PM1 – but these particular pictures were taken on a plastic Cosmic Symbol. It's a Russian camera of alarming vintage featuring only basic controls, but in the right hands – in this case those of a 14-year-old girl – terrific results are attainable.

I'm not about to rush out and buy a Cosmic Symbol, Holga or Lomo. But Kitty's pictures are an eye-opening example of the ancient adage that it's who's behind the camera that's more important than what make or model the camera may be.

Mike Bowman, Tyne & Wear

'The archer, not the arrow,' as my friend Paul likes to say – Damien Demolder, Editor

DISEMBODIED CAMERAS

Digital cameras are getting ever smaller, so how long before manufacturers do away with camera bodies and run it all through a lens? Abdurrahman Ozlem, via email

THE DIGITAL DREAM

Regarding Nick Woodrow's letter in AP 12 November about 'digital film' in old cameras, I had this idea as well and once sketched out a 35mm-size cassette that had a digital sensor on a thin section that could be 'pulled out' just enough to slide back and forth and position over the area normally used for the film exposure. Mine had both Bluetooth (so images can be transferred without opening the back) and USB. The images themselves were contained in a tiny memory card with a USB connector that protruded out of the cassette in the same place as the old 35mm film's drive shaft. This would allow the whole thing to be taken out and plugged it into a PC. The sensor was 'protected' by a very thin clear film in the same way that LCD screens are now on digital cameras. This daydream would mean any 35mm film camera could be used, but digitally, anything from Leica rangefinders to Zenith Photosnipers and all those exotic lenses utilised. I imagine, though, that like the petrol-less car, vested interests would not like it. Yet the potential for all of us to use the beloved cameras of yesteryear, with manual controls just where we need them, would be tremendous.

I thought for a while that my second-hand Sony NEX-3 would fulfil some of this daydream and allow, as many compact system cameras do, the use of older lenses on a whole variety of adapter mounts. However, as I found out to my chagrin, these old lenses and my old macro bellows often contain a lot of dust. When I used them combined for a still-life macro image, where the camera was tilted up underneath some orchids for a long exposure, I got the dirtiest sensor imaginable and some careful cleaning was needed. The debris had all fallen down onto the sensor. Be warned!

Kevin Burton, Staffordshire

Bellows and sensors are not good bedfellows – Damien Demolder, Editor

BACK CHAT

AP reader David Askham treats the shortened daylight hours as an interesting photographic challenge

IT IS amazing how quickly the evenings close in once the summer becomes a mere memory. When we say goodbye to British Summer Time and the clocks are reset to Greenwich Mean Time, daylight photographic opportunities diminish. Amateur landscape photographers largely become limited to weekends to indulge their passion, unless alternative subjects are found that do not depend on daylight.

I have met many people who lose all their creative juices when winter is here. Cameras lie unused, while a few might tinker in the dark or lightroom.

Mine is a contrary view. I see the winter months as a refreshing change, presenting new challenges and opportunities. I love shooting the dawn and am blessed with a rural location that facilitates this indulgence. However, in summer it does call for some excessively early starts to the day, severely curtailing my nocturnal slumber. With shorter hours of daylight in winter, shooting dawn skies becomes a congenial pleasure with more benign timings. Furthermore, the meteorological conditions do seem to produce more pictorial dawn skies around the turn of the year than they in summertime.

For those so inclined, there are countless subjects in our larger conurbations for dramatic night photography. With care and sensible preparation it is even possible to use tripods in some public places, thus facilitating long exposures. Seasonal shop-window displays present another attractive target for the handheld camera. There is less risk of upsetting late shoppers and workers scurrying home from offices. While working in London, I would occasionally schedule an hour for photography before catching my train home in winter, thereby capturing some memorable scenes denied the daytime visitor.

Winter is the ideal time to practise indoor photography and to hone your skills in using artificial lighting. You do not need the latest flash systems, although they do widen your scope. Instead, experiment with ambient lighting around the home and discover the charm of natural, atmospheric lighting effects. They often surpass anything you are likely to simulate with studio lights.

Another profitable approach to whiling away long winter evenings is to tackle the summer backlog of new photographs. It is amazing how quickly computer hard drives can fill up with images awaiting editing and post-processing. Even the mere act of culling failures and rating your successes can rekindle pleasant memories of spring and summer photography. Taken a step further, the stars in your collection can be printed for exhibition, even if only on your walls at home or as gifts for loved ones. And, in the process, you will have also banished those dreaded winter blues.

PHOTO INSIGHT

BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

Frans Lanting explains how he took this vibrant and colourful underwater image of water lilies in Botswana's spectacular Okavango Delta wetland

TO ME, one of the greatest challenges in photography is to define a personal point of view. During my work in Botswana's Okavango Delta, I looked for interesting ways to capture the essence of this great wetland and my response to it. The Okavango Delta covers thousands of square miles, but really it is just a thin sheet of water stretched across the sands of the Kalahari Desert. I was surrounded by water lilies and these drew me in. The water lilies symbolise life that is made possible by water in this dry land. I had photographed lilies covering lakes and giving shelter to an array of animal life, but I was searching for something more lyrical. I looked down in a clear lagoon and noticed how a patch of lilies was anchored in desert sand. An idea took hold. I decided to take a look at them from underneath.

I slipped into the swamp with my Nikon camera and wideangle lens encased in an underwater housing. As soon as I was in the water this caused the sediment to stir, so I had to wait until the sediment had settled, which used up a fair amount of my 'air time', so to speak, as I was 'free diving' rather than using any diving equipment.

When you're photographing underwater there is a lot to think about, not least the breathing element and visibility. You need to look for clear water, but even in the clearest waters you want to be as close as possible to your subject.

The Okavango Delta isn't very deep, with some of the lagoons being only a few metres. Photographing the water lilies from underneath opened up a whole new world to me. Suddenly, these lilies that looked quite ordinary from above the water became a magical swirl of plants, lifting

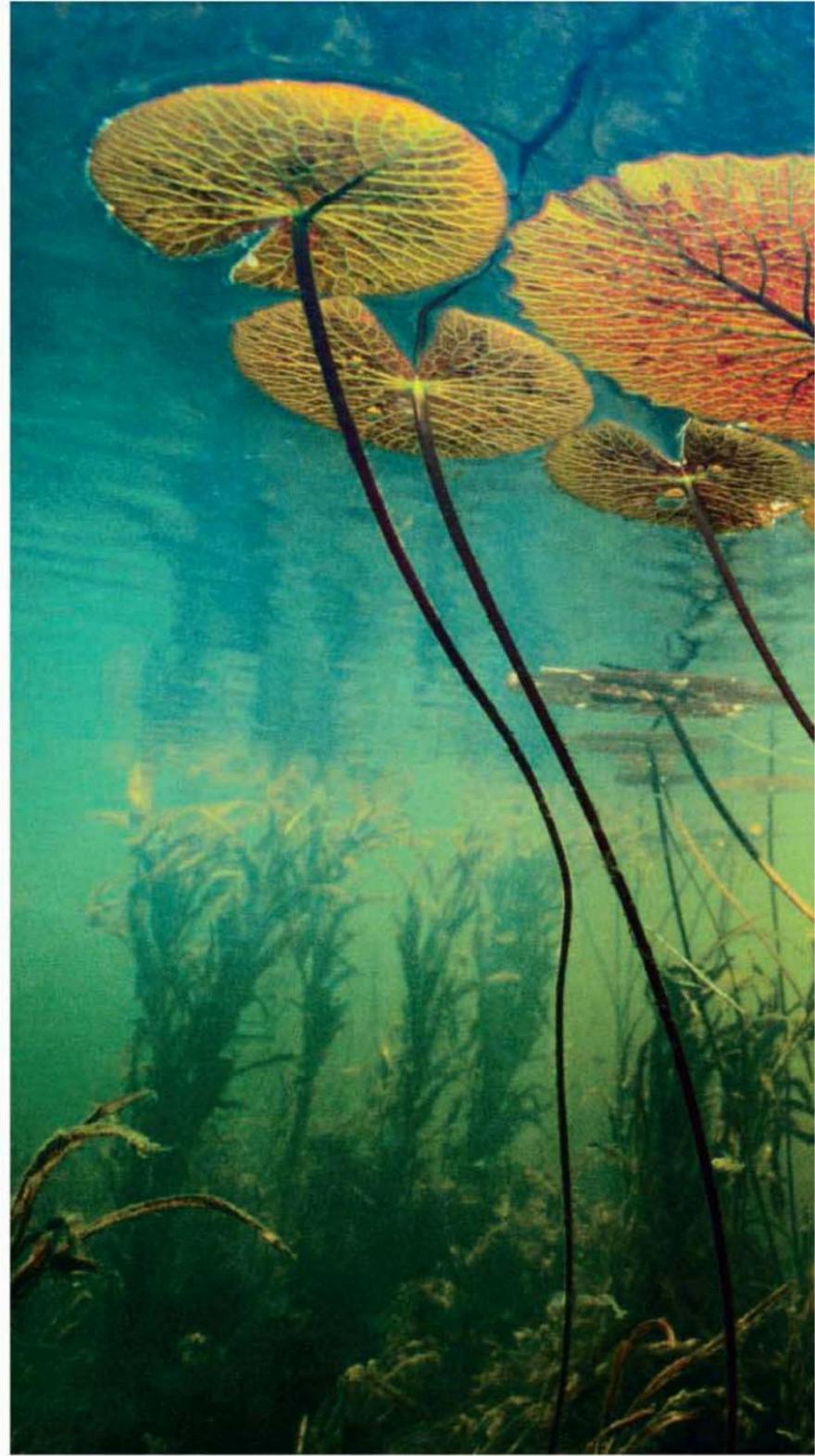


FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



themselves up to the light. The image is about the special quality of light and in particular the textures created by the light as it shines through the water.

I was intrigued by the sinuous curves of the lily stems and was looking for interesting configurations of the water lilies. I used only natural light for this image. The key to a shot like this is to take it not at the times favoured by traditional landscape photographers – such as the beginning and end of the day – but in the middle of the

day. This is when there is most penetration from the light into the farthest depths of the lagoon. The sunlight has also backlit the lilies and illuminated the veins. This makes for a lovely contrast with the light shining through the water.

I had a lever to my camera through the underwater housing that allowed me to adjust my focusing. I tried to previsualise the scene as much as possible and select my settings accordingly. In conditions like these you have to keep your shutter speed at



© FRANS LANTING

least 1/60sec or 1/125sec to keep things as sharp as possible. I do not recall the exact aperture, but I may have been using either f/11 or f/8 to provide a sufficient depth of field.

I came up to the surface a couple of times to adjust my settings. There was a lot of contrast, and the conditions were unpredictable so I used auto bracketing. I set my camera to take an auto bracketing sequence of three frames that were set a stop apart – 1 stop over and 1 stop under.

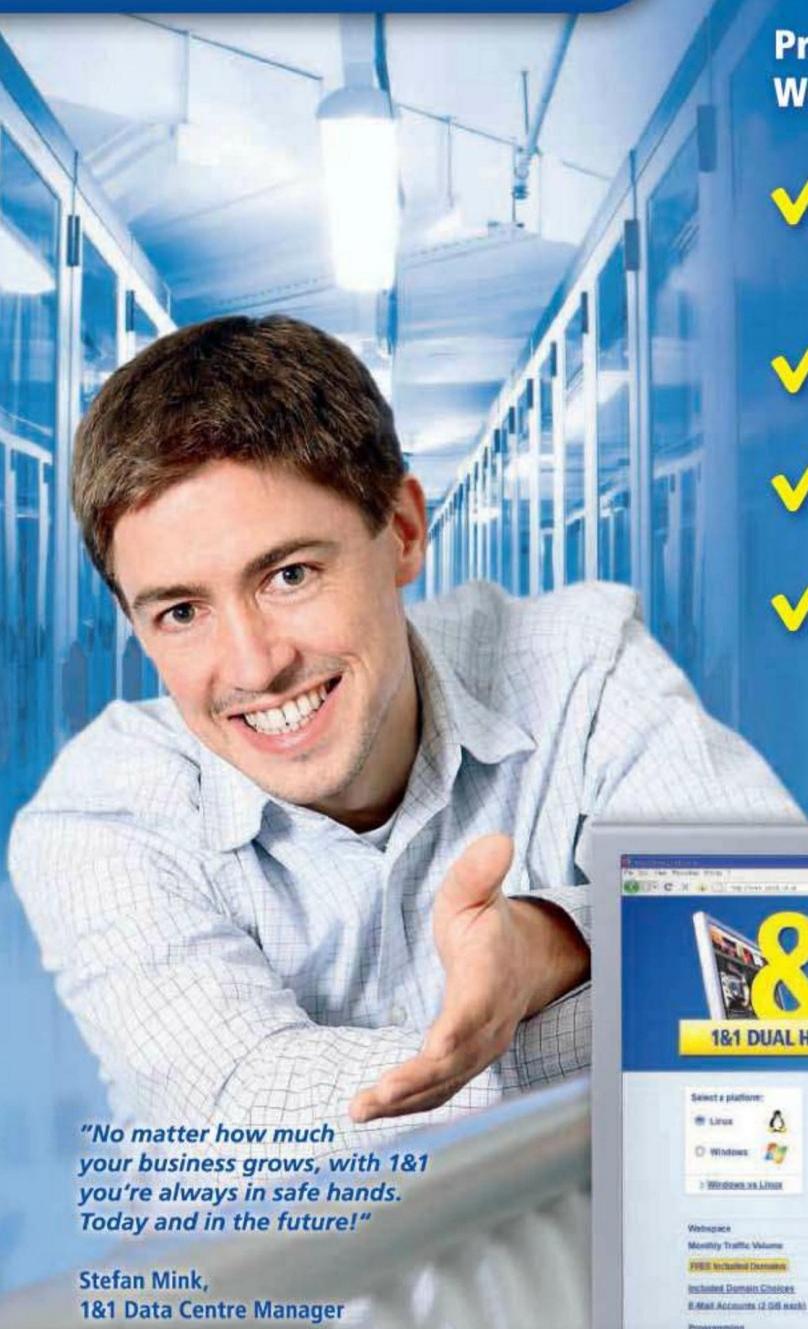
The most stressful thing was the fact there were crocodiles around. Crocodiles abound in this region. While an assistant stood guard in a small boat nearby, I held my breath on each dive, which allowed for less than a minute at the bottom. It took many attempts and the better part of a day for me to refine the image.

From the bottom of the swamp I saw that the lilies told a larger story about the anomaly of water in the desert. However, my perspective was of the

exuberance, not the limits, of life.

This was a daring shot for me to take. I look at this image now and think how changing the physical vantage point can make such a difference to an image. If you can change your viewpoint and find a technical solution for making the shot happen, you can turn an ordinary scene into something very special. The essence of photographic seeing is trying to look at things from a new point of view. There is always wonder in a new vantage point. **AP**

**Frans Lanting
was talking to
Gemma Padley**



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Retoucher's Guide



Before

In the first of a new series on effective image editing, **Richard Sibley** creates smooth, noise-free skies in Adobe Camera Raw

ONE OF the great things about editing digital images is that there is no single correct way of doing things. As software developers come up with new features and tools, photographers discover new ways to edit and correct their digital images. In AP's new *Retoucher's guide* series, we'll not only explain how to edit and improve an image, but we'll also look at the tools and working methods involved.

By offering an insight into a particular

software technique or feature while editing an image, we hope you will learn a simple step-by-step technique, and then be able to take this knowledge and use it to develop your own way of working.

To kick things off, I'm going to demonstrate a technique to reduce the amount of noise and number of artefacts found in images of the sky. Rather than do this in editing software, such as Adobe Photoshop, I'm going to use Adobe Camera Raw. While



NEW SERIES

SOFTWARE USED Adobe Camera Raw and Photoshop

SKILL LEVEL

TIME TAKEN 20-30mins

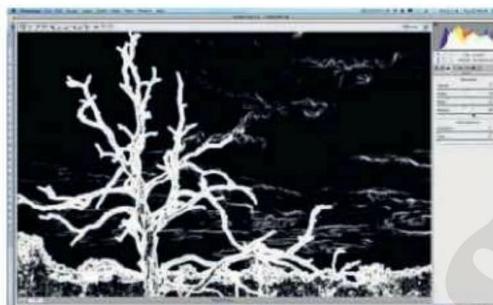
KEY TOOLS Adjustment Brush, Sharpening, Clarity Slider

most photographers simply apply colour, contrast, sharpening and noise reduction corrections in Camera Raw, it is actually possible to do more localised adjustments.

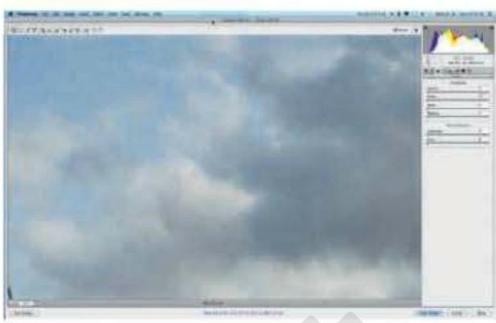
By selecting the sky, reducing the amount of local contrast and applying a slight blur, the sky can be made smoother for a much nicer image. To do this we are going to use the Clarity slider, which reduces local contrast between pixels. This in turn has a smoothing effect.



1 Open the raw image in Adobe Camera Raw and perform all the basic colour and contrast adjustments. Zoom in to 200% and reduce all the noise reduction and sharpening settings to 0. This should allow you to see any colour and luminance noise.



3 Now hold down the Alt key while using the Masking slider. Anything black will not be affected by the sharpening, so the aim is to get as much of the sky as possible to be black, while leaving some edge detail in the clouds.



2 Zoom in to 100% and use the Amount, Radius and Detail sliders to sharpen the image. Don't worry too much about the sky becoming noisier.



4 Find a part of the image that is affected by colour noise and use the colour noise slider to reduce the noise. You can be quite aggressive with this, particularly on newer raw conversion software. However, be careful as it can slightly reduce the colour saturation if used too much.



5 Select the Adjustment Brush and reset all the Adjustments to 0 except the Clarity slider, which should be set to -10. Click on Show Mask and paint to adjust the sky, avoiding any detailed edges.



6 Zoom in closer to any fine edges and select Auto Mask. Use a small brush to paint around any fine edges. There will usually be a slight halo, but for this effect it shouldn't be too much of an issue.



7 Turn Show Mask off and switch to a 100% view to see how the following changes will affect the image. Reduce the noise by lowering the Clarity slider. This affects the local contrast, so it should even out the brightness of neighbouring pixels. Also, reduce the sharpness to add a slight blur. Only the sky should be affected.



8 Exit the Adjustment Brush tool and perform a luminance noise reduction of around 5-15 across the entire image. Now open the image in Photoshop (or similar) and use the Dodge tool, set to Highlights and 2% strength, to brighten highlights in the clouds. Then set the Burn tool to Shadows and 2%, and darken the shadows in the clouds. Finish with a final tweak in Levels.

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Claims must be received by 30th January 2012.

To make a claim, your lens must be purchased from an official UK Tamron Dealer, sourcing from official UK import channels. *Cashback on featured lenses only. E&OE. 2011



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Putting on a show

London's Victoria and Albert Museum has recently opened a new permanent space dedicated to photography. **Gemma Padley** spoke to **Martin Barnes**, the museum's senior curator of photographs, about the history of the V&A archive and what visitors can expect to see

'Miss Nancy as a Shooting Star', 1928,
by Cecil Beaton



THE VICTORIA and Albert Museum in South Kensington, London, is a bastion of all things photographic and has been since the early days of photography. Yet what many people may not know is that the V&A was the first museum to collect and subsequently exhibit photographs. It is home to the UK's largest collection of art photography, and its photography collections are some of the most diverse and extensive in the world.

Now a new permanent public gallery, called the Photographs Gallery, has opened, exhibiting some of the most exciting photographs from the collections. The gallery spans the period from 1839 to the 1960s, and is part of a major initiative to revive and refurbish spaces at the museum.

Martin Barnes, who has worked at the V&A for 16 years, is the museum's senior curator of photographs. 'This particular gallery wasn't being used to its full potential as a public space,' he says. 'For many years it had been a textiles study gallery. It was essentially a study room rather than a gallery space. It was clear that it should be a picture

gallery again and that the walls should be used to show pictures. The Photographs Gallery is part of an initiative to open up the original architecture of the V&A – to refurbish each of the permanent galleries to allow us to show the collections that are important but not seen enough. On display are the original prints.

'We decided to stop at the 1960s for two main reasons,' he adds. 'First, the prints and frames become much larger after this point. As an example, for one Gregory Crewdson print you could show several other prints, which makes more sense spatially. Second, the nature of a lot of large-scale and conceptual colour photography wouldn't sit quite right with the other prints, many of which are window mounted and framed in a certain way. We had to draw a cut-off point and this seemed like a sensible place.'

BACKGROUND

Since the V&A opened its first photography gallery at the museum in 1998, there has been a demand for another to show more

Above: 'Old Furniture', from the series *Street Life in London, 1877-78*, given by Mrs D Crisp, by John Thomson

of the photography collections. 'The project is interesting to me because on one hand it's about the semi-historic refurbishment of an important gallery space in a major international museum, but on the other it's about using the space to show the history of photography,' says Martin. 'The space we had for photographs could be used to show a selection of what we have in the collections, but it's not big enough to spread out and show more of the history.'

'We wanted to show some of the old treasures from the permanent collections, including some of the really big names in photography, to remind people what we have in our collections,' he adds. 'The V&A is the natural home for photography in London – in 1856 it was the first museum to collect photographs and in 1858 the first to exhibit them. We wanted to claim that history back and make it visible. We're looking at the photograph as the finished result rather than the whole process of photography, such as the different cameras, lenses and papers.'

APPROACH AND SELECTION

When deciding what to put on display, the museum's approach was to think about the strengths of the collection, says Martin. Obvious choices included Julia Margaret Cameron, who is famous for her soft-focus and long-exposure portraits, and Henri Cartier-Bresson. Currently, pictures by both photographers are on display in the gallery as two 'In Focus' sections, which concentrate on a photographer in depth.

In an archive that houses 300,000–500,000 images across several collections within the museum, starting the selection process was always going to be a daunting task. 'The best way [to select the photographs] seemed to be to start with the traditional story of photography and look at what is held in the collections,' says Martin. 'It was a case of charting a selection of names that had to be included, such as Roger Fenton, Julia Margaret Cameron, Eadweard Muybridge, Man Ray, Eugène Atget and Bill Brandt. From these, you start to create a shape of what you feel the exhibition should look like. You can then see where you need to fill in the gaps, both stylistically and in terms of names of photographers.'

'I'm always conscious that when you experience photographs in a space, there needs to be a visual logic to the way they have been arranged,' he adds. 'If you just focus on one photograph, then stop, and go on to the next, you don't get a sense of that continuum – the elegance of the display is fragmented. I'm very keen not to choose just one great picture and then another and another, but rather look at how they relate to each other in sequence. It's about balancing out the contents and the aesthetics of the photographs.'

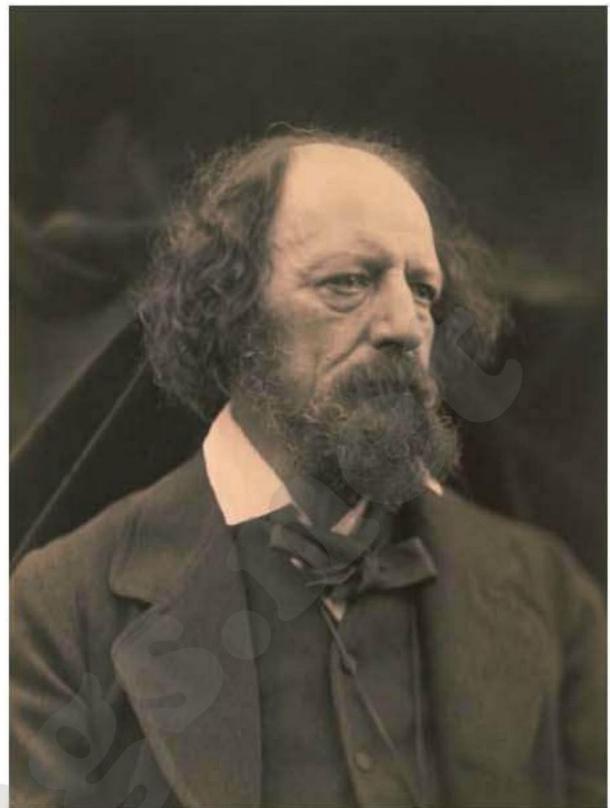
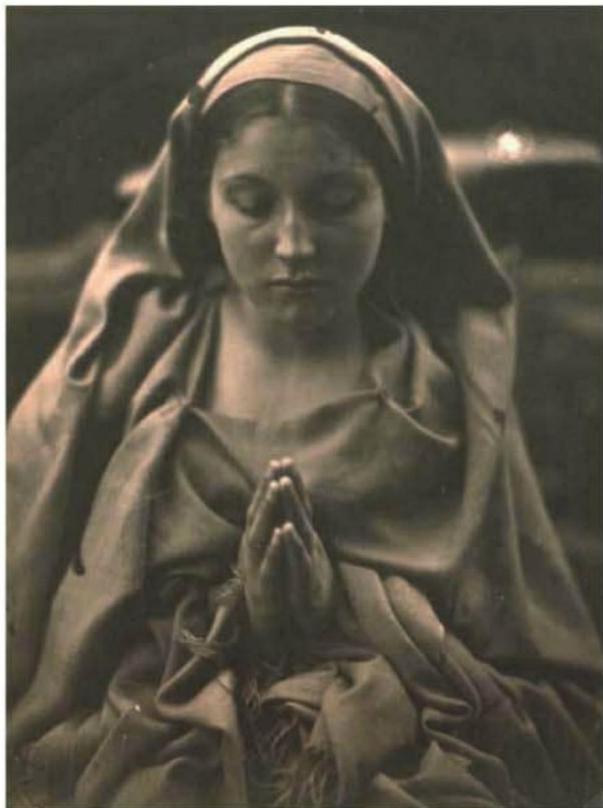
THE V&A ARCHIVE

Martin explains that the photographs in the V&A are kept in different collections across the museum. This is part of the reason why the number of images in the collection is

Right: 'Saint Agnes', c1864, by Julia Margaret Cameron

Far right: 'Lord Tennyson', 1869, by Julia Margaret Cameron

Below: From the 'Universal Series' of domestic and overseas views, c1865, acquired from F Frith and Company, 1954, by Francis Frith





 estimated. 'The main photographs we're dealing with here are from the Prints, Drawings and Paintings collection,' says Martin. 'These are usually about the "named" photographer. While loose prints are generally housed in Prints, Drawings and Paintings, we have books containing photographs that are kept in the library. There are also photographs in other departments, such as ceramics and sculpture, that date back to the 1850s, and in the South & South East Asia collection. The museum also collects negatives and archival material, and some items, such as

**'The Brig', 1856,
by Gustave Le Gray**

an album of photographs, constitutes one item. Consequently, it's difficult to put an exact figure on the number of photographs the V&A has.'

The prints at the V&A are generally stored in boxes in dark, cool conditions at a constant temperature with acid-free mounts that won't cause damage. Other pictures that are too large to keep in boxes are kept in storage offsite. 'Most of what we collect now is contemporary photography, just as, for example, the people working at the museum would have collected Julia Margaret Cameron's work at the time,' says

Martin. 'But we've also been looking at filling in the gaps where we may have only one or two examples by a photographer.'

The museum has nearly 800 pictures by pioneering photographer Eadweard Muybridge, and 700 by the relatively unknown photographer Clementina Hawarden – a contemporary of Julia Margaret Cameron. What is on display is just the tip of the iceberg, though. 'We have a one or two photographs by Charles Clifford on the walls in the gallery, but there are 300 or 400 of his photographs in the collections,' says Martin. 'Through this gallery



Right: 'Study from Life', c1864, by Lady Clementina Hawarden

Below: 'Album of Russian Types', c1860, by William Carrick

V&A South Kensington, Cromwell Road, London SW7 2RL. Tel: 0207 942 2000. www.vam.ac.uk. Open daily from 10am-5.45pm and until 10pm every Friday (closed 24-26 December). Admission free. For more information about the Prints & Drawings study room (open Tue-Sat 10am-5pm) call 0207 942 2563.



I would like to flag up that there is more to see – people can visit the study room and enjoy the depths of the collections.'

INSIDE THE GALLERY

The photographs have been arranged so 'visitors can walk in a linear fashion and see different stylistic changes and visual approaches unfold in front of them,' says Martin. The gallery begins with a section called 'Discovery', which looks at how photographers explored different ways of creating photographs for different purposes. Included here are figure studies, landscapes,



architecture, and scientific and botanical photographs. 'We wanted to show the range of what was happening in photography in the 1840s and '50s,' says Martin. 'There is an example of a positive and a negative on display to show how this process revolutionised image-making, and visitors can also see the V&A's oldest photograph – a daguerreotype from 1839 of Parliament Street from Trafalgar Square in London.'

Another section called Documents, Records and Travel looks at where photography meets the commercial. Photographs in this part of the gallery show how people used photography as a means to explore the world, and work by commercial/travel photographer Francis Frith is featured. It was during this time that the carte de visite gained popularity and, in the 1870s, that the beginnings of documentary photography began to emerge. Elsewhere, there is space dedicated to the tussle that took place at the turn of the century between 'straight' photography and photography that was more painterly. 'You then hop over to the next wall entitled Modernism, which is where the dominance of straight photography is won in a machine-orientated Modernist period,' says Martin. Here visitors can see works by Russian photographer El Lissitzky and Man Ray.

HISTORY OF PHOTOGRAPHY

'For me, the oldest pictures have just as much excitement and visual appeal as the contemporary photography,' says Martin. 'I hope that visitors will be able to learn about the history of photography by looking at original prints – to see the quality of the surface of the print, to get a feel for what it looks like, its scale and so on. I hope they will be able to see what a wonderful tradition photography has within the context of fine art. Photography has been in a transitional state for a while now, especially in the digital age,' he adds. 'Digital has, in a way, won out against the chemistry, but digital practice comes from the chemistry. It's interesting to see where digital emulates analogue, and to trace its roots.'

'These are archives you won't really see anywhere else in the world, so it's right we should make a fuss of them. This collection belongs to everybody. I'm here to facilitate it and my role is an intermediary one. It's about saying, "This is here. Come and study or just enjoy looking at it."' AP

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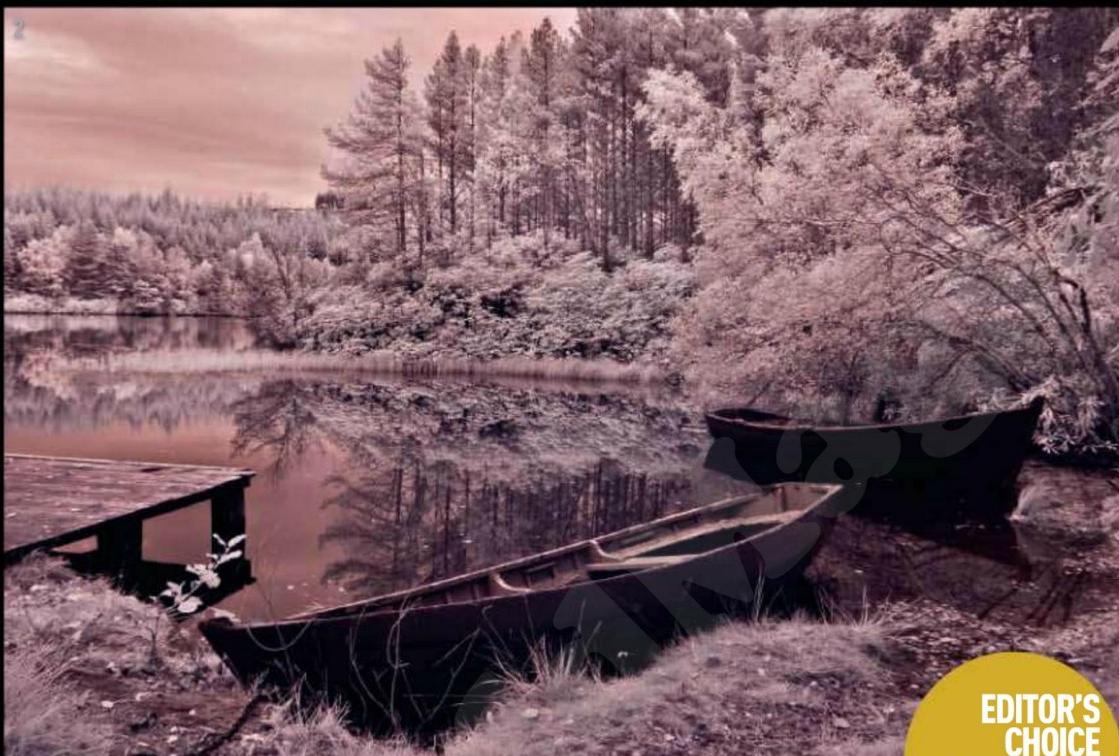
Loch Duntelchaig

1 This stormy image is lent drama by the patch of light on the right-hand side

Canon EOS 5D, 17-40mm,
20secs at f/13, ISO 100, 2-stop
ND filter, tripod

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Douglas Thomson Highland

Douglas took up photography around 20 years ago, when he bought an Olympus OM10 and 55mm lens. He soon found himself attracted to wildlife and landscapes, which is a passion that prevails to this day. Douglas now uses three cameras: a Canon EOS 300D that has been modified to take infrared images, a Canon EOS 40D for wildlife and a Canon EOS 5D for landscapes. His aim is to improve his quality of his images while appreciating the beauty, drama and tranquillity of the great outdoors.

Boats at Loch Farr

2 The stillness of this infrared image communicates a feeling of tranquillity

Canon EOS 300D, 17-40mm, 1/6sec at f/13, ISO 100, 2-stop ND filter, tripod



Westray, Orkney Isles

3 There's a great contrast here between the rugged cliffs and the delicate flowers

Canon EOS 5D, 17-40mm, 1/8sec at f/22, ISO 100, tripod

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1



John Lynch West Sussex

John started taking his photography seriously in 1979, when he needed photographs of the English setters that he was breeding and showing. His first camera was a Minolta SLR, but he now uses a Sony Alpha 700 and a Canon EOS 3. His favourite subjects are wildlife and landscapes, and his top locations are the Lake District and New Forest. John hopes he will continue to take photographs and slowly improve as time goes on.

Nuthatch

1 John has used a shallow depth of field to emphasise his subject
Sony Alpha 700, 70-400mm, 1/125sec at f/5.6, ISO 400, tripod

Great tit

2 The bird gripping onto the log provides an interesting composition
Sony Alpha 700, 70-400mm, 1/125sec at f/7.1, ISO 400, tripod

Weaver bird

3 This stunning and vibrant bird is calling from its precarious nest site
Sony Alpha 700, 70-300mm, 1/500sec at f/5, ISO 100, handheld

Puffin

4 The virtue of this shot is in its simple composition
Sony Alpha 700, 70-300mm, 1/2000sec at f/5.6, ISO 200, tripod

Chaffinch

5 The curvature of the branch adds an extra compositional element
Sony Alpha 700, 70-400mm, 1/180sec at f/6.3, ISO 400, tripod







Jim Key

Bucks

Jim has always been a keen point-and-shoot photographer, but after visiting Australia and seeing the stunning landscapes he decided to be a little more creative with his work. He now spends his time capturing the seasonal landscapes of the UK. Having just received a light tent and two lamps as a gift, he hopes to produce some still-life work in the dark winter evenings.



Summer Leys

1 Despite its small size, the swan is a strong subject here
Canon EOS 50D, 17-70mm,
1/30sec at f/8, ISO 200, tripod,
remote release

The Roaches

2 The vibrancy of the colours really make this shot work
Canon EOS 50D, 10-20mm,
1/30sec at f/11, ISO 100, tripod,
remote release, 0.9 ND grad

Marigold Pond

3 The reflections give the image a real sense of balance
Canon EOS 50D, 17-70mm,
1/30sec at f/8, ISO 160,
handheld, 0.6 ND filter



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14-140mm f4-5.8.....	£579
45-200mm f4-5.6.....	£269
100-300mm f4-5.6.....	£446

LEICA Lenses For G Series

Summilux 25mm f1.4 ASP.....	£439
Macro 45mm f2.8.....	£579

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Amateur Photographer's...
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Bill Brandt
(1904-1983)



© BILL BRANDT ARCHIVE

Bill Brandt's unique, diverse body of work made him one of the most admired photographers of the 20th century, writes David Clark

WHETHER Bill Brandt was photographing social documentary subjects, landscapes, portraits, urban scenes or abstract nudes, his work was marked with his own distinctive visual fingerprint. His images were often dark and dreamlike, at other times compassionate and humorous, but they were always atmospheric.

'He wasn't interested in anything that didn't lend itself to mystery,' said Sir Tom Hopkinson, former editor of *Picture Post*. 'The mystery was in Bill, and he projected it onto whatever he photographed.'

Brandt was a shy and private person, with, Hopkinson also observed, 'the gentlest manner to be found outside a nunnery'. He preferred his work to speak for itself and carefully avoided discussing his working methods and personal life.

He always claimed to have been born in London to parents of Russian descent, but after his death it was revealed that he had actually been born in Hamburg, Germany, and didn't settle in England until the 1930s.

His father, a British subject of European background, was the head of an import/export business and the young Brandt was encouraged to take an interest in the arts by his mother. However, he contracted tuberculosis at the age of 16 and spent the following six years being treated at a sanatorium in Davos, Switzerland.

This was followed by a period of psychoanalysis in Vienna, Austria, where he began to study photography. While in Vienna, a family friend introduced him to the American poet Ezra Pound, who Brandt photographed. Pound, in turn, introduced him to Man Ray, then one of the most famous photographers working in Paris. In 1930, Brandt spent three months assisting in Ray's studio.

Ray gave him little formal instruction, but his passion for Surrealism, allied to his belief that photography could be a purely creative medium to explore the world of the imagination, had a lifelong influence on Brandt's work.

After settling in London in 1934, Brandt began working for *Weekly Illustrated*, then *Lilliput* and *Picture Post*. His first book, *The English at Home* (1936) was followed by *A Night in London* (1938).

English society fascinated him at this time and much of his early work documented life at opposite ends of the social scale. He photographed poverty-stricken families suffering in the 1930s Depression and, by complete contrast, the wealthy of London in their Kensington and Mayfair homes.

However, some of these 1930s



images are far from a straightforward representation of real life. A number of the scenes that appear to have been observed on the street were carefully arranged by Brandt, and posed by friends and relatives, including his brother Rolf. Like the French photographer Brassai, whom Brandt greatly admired, he was not averse to blurring the lines between fiction and reality.

During the Second World War, Brandt photographed eerily silent London streets during the blackout and was commissioned by the Ministry of Information to document Londoners sheltering in Underground stations. Brandt's work, however, was about to undergo a radical change.

'Towards the end of the war, I gradually lost my enthusiasm for reportage,' he wrote in *Camera in London* (1948). 'My main theme of the past few years had disappeared; England was no longer a country of marked social contrast.' Instead, Brandt turned towards two new areas of work: landscapes and nudes.

Between 1945 and 1951, Brandt travelled widely around the UK, photographing landscapes for *Lilliput* and *Harper's Bazaar*. He was particularly interested in landscapes associated with novelists such as Thomas Hardy and the Brontë sisters, and produced his own often dark and brooding interpretations of these locations.

During the same period he began

photographing female nude studies. In 1944, he had bought a second-hand camera in London's Covent Garden for 5s (25p). It was a 1931 Kodak Wide Angle camera that had a fixed lens covering a 110° angle, and was mainly used by auctioneers or policemen documenting crime scenes.

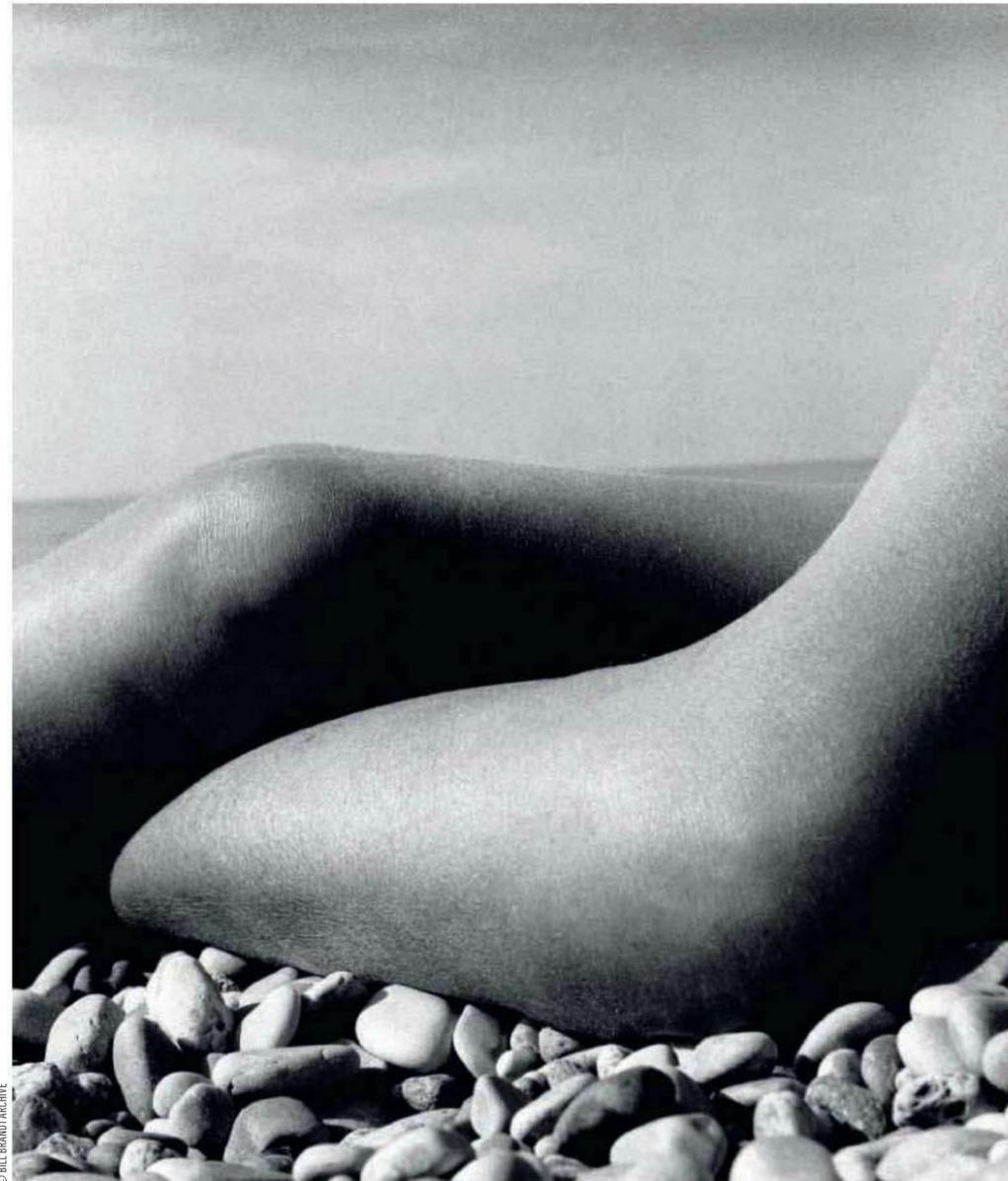
Using this camera, he created a groundbreaking series of nude studies culminating in a series of distorted and abstract nudes shot on Sussex beaches. Figures became depersonalised, and limbs and other body parts were turned into almost sculptural forms. Brandt published his book, called *Perspective of Nudes*, in 1961, but intermittently continued shooting nudes until the late 1970s.

Brandt's creativity extended to the darkroom, where images were sometimes completely transformed. In order to obtain the effect he wanted, he sometimes completely removed detail from a print, replacing it with areas of pure black or white. He might also combine two negatives in a single print, or draw in details with a pencil.

'I am not interested in rules and conventions... photography is not a sport,' he continued in *Camera in London*. '...Photography is still a very new medium and everything is allowed and everything should be tried. And there are certainly no rules about the printing of a picture.'

Left: Brandt peers over the Kodak Wide Angle camera he used to shoot his abstract nude studies in this portrait by Laelia Goehr in 1945

Above right: Surrealist artist René Magritte, photographed by Brandt in 1966 holding his painting 'The Great War'



© BILL BRANDT ARCHIVE

 The last phase of Brandt's work mainly concentrated on portraiture. Between the late 1940s and the early '80s, he photographed a wide range of famous people, particularly writers, artists and actors, usually on assignment for *Harper's Bazaar* or *The New York Times Magazine*.

Brandt had his own way of getting behind the façades his sitters wanted to project. 'I always take portraits in my sitter's own surroundings,' he said. 'I concentrate very much on the picture as a whole and leave the sitter rather to himself. I hardly talk and barely look at him.'

'This often seems to make people forget what is going on and any affected or self-conscious expression usually disappears. I try to avoid the fleeting expression and vivacity of a snapshot. A composed expression seems to have a more profound likeness.'

Brandt shot his last portraits in 1981. He had been asthmatic since childhood and a diabetic since the 1940s, and his health was now deteriorating. He was working on an exhibition of his landscape work at the

Victoria & Albert Museum in London when he died in 1983, a few months short of his 80th birthday. The exhibition went ahead in 1984 as a tribute to one of the most widely admired photographers of his time. **AP**

BOOKS AND WEBSITES

Books: *Bill Brandt: A Life* by Paul Delany, is the best Brandt biography published to date. His working methods are examined in *Bill Brandt: Behind the Camera* by Mark Haworth-Booth and David Mellor. For a small-scale introduction to his work, see *Bill Brandt* by Ian Jeffrey (Thames & Hudson 'Photofile' series).

Websites: The official Brandt website is www.billbrandt.com and it includes links to numerous articles, details of prints for sale and the full 1983 BBC 'Master Photographers' interview with Brandt, which can also be found on www.youtube.com.

A model's knees appear like smooth blocks of stone in this beautifully composed abstract study, shot in 1959

Biography

1904

Brandt is born on 3 May in Hamburg, Germany. He is christened Hermann Wilhelm Brandt

1920

Contracts tuberculosis and begins a six-year course of treatment at a sanatorium in Switzerland

1930

Works in Man Ray's studio in France. He stays only three months in Paris, but Ray's ideas have a lasting influence

1934

Settles permanently in London and starts calling himself Bill Brandt

1936

Publishes his first book, *The English at Home*

1938

His second book, *A Night in London*, is published. *Picture Post* is launched and he begins contributing photographs to it

1940

Commissioned by the Ministry of Information to photograph life in wartime London

1944

Buys the Kodak Wide Angle Camera and begins to use it on his series of abstract nudes

1951

Publishes *Literary Britain*, his book of landscapes inspired by the work of British novelists

1961

The results of his experimental figure work is published in *Perspective of Nudes*

1970s

Works as a portrait photographer for *The New York Times Magazine*

1983

Dies on 20 December, aged 79

'I concentrate very much on the picture as a whole and leave the sitter rather to himself'



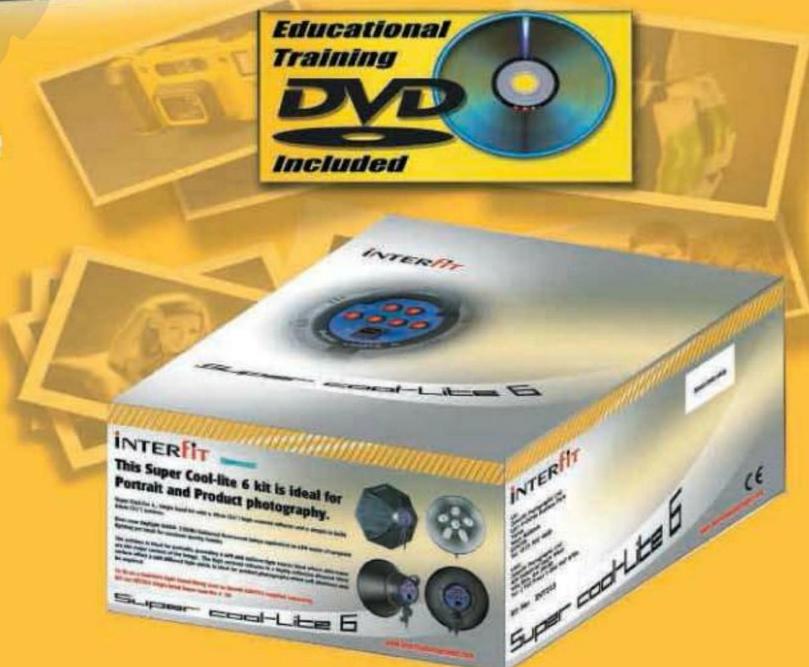
INTERFIT

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Appraisal



Expert advice, help and tips from AP Editor Damien Demolder

PICTURE
OF THE
WEEK



Tower block

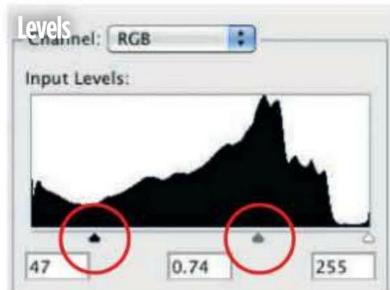
Alexey Samoylenko

Nikon D2Xs, 12-24mm,
30secs at f/11, ISO 100

THE IDEA of architectural photography is that we recognise what is special or particular about a building, and take a picture that gets this special point across. Often the special element is a set of recurring lines or curves

that form a pattern. Alternatively, it could be any one of an infinite number of features that building designers like to employ. Sometimes, though, the stand-out feature is something that the architect didn't think about, but which the people who live around the building recognise over time. Either way, an architectural picture should point something out to the viewer.

Here, Alexey is showing us the sharp edge of this tower block. And from the view



chosen, the angles and lines of the structure look incredibly crisp and dangerous. It is a very powerful shot. Interestingly, the symmetry of the composition adds to the feeling of sharpness, but that building barging in from the left allows us symmetry and non-symmetry in the same frame. It enhances the angular nature of the image and the symmetry of the main building. They could be a pair of alien machines about to stamp humanity off the earth. The only thing I'd do is darken the midtones and shadows to bring out the colours a little more.

It is a powerful picture, Alexey, and it wins picture of the week.

Edited



WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

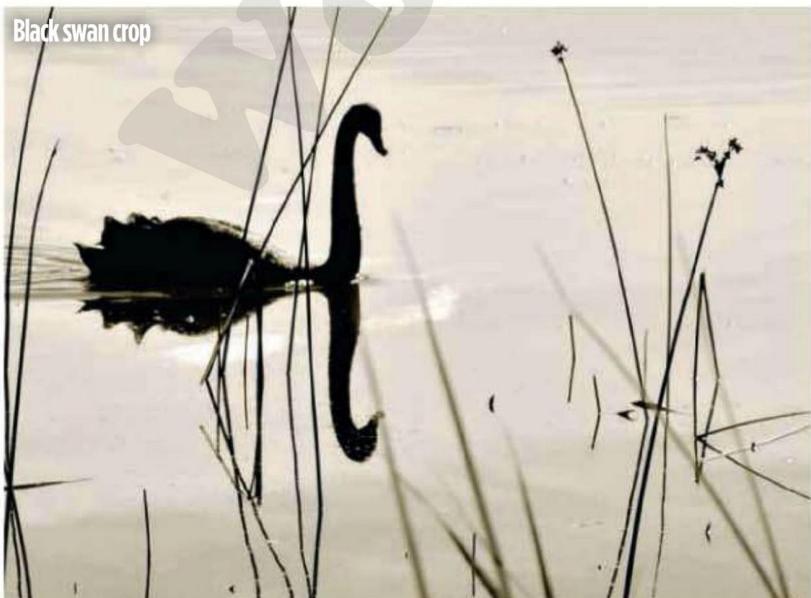
CAMLINK

Still life**Timothy Dadswell**Pentax K-x, 18-55mm,
1/8sec at f/10, ISO 400

YOU WANT to shoot a still life and search around for something to photograph. You've seen shots of wine bottles and candles before and decide to recreate the theme. You end up with a picture of a candle lighting up the label of a wine bottle, but one that tells no story and which no one will really find interesting. It was interesting to do, but ultimately you haven't created anything. I know the feeling – I have been there before.

There are some nice features here, though, like the way the light picks out the wisp of the handle, and the exposure works equally well for the flame and the label, but there's a lot of blank space and the subject area is very small in the frame. Timothy could probably have done with a reflector, too, to push some light back into the dark side of the bottle. Shots lit by candlelight are rarely lit only by candlelight – there is usually some sort of fill-in to reduce the contrast.

Go back to the drawing board, Timothy, and think first about the story you want to tell. Let's see your much-improved version.

**Black swan crop****Edited****Heron and black swan** David JamesNikon D5000, 18-105mm,
1/400sec at f/10, ISO 200

THIS is a lovely setting that David has captured to show off those brilliant reflections of the swan's long curved neck and head. The shape of the swan and its reflection is delightfully elegant and reminds me of the f-hole on the sound chamber of a wooden double bass. The heron is captured well, too, looking to the right to show its head in profile and defining its bill perfectly against the lighter tones of the water. I like David's colouration, which suggests the muted colours of the beginning of the day.

The composition is a little muddled, though, and while my brain thinks it knows what the subjects are, it is wondering why David has crossed them out using the reeds. Of course, it is the birds we are supposed to be looking at, but the reeds that crisscross them form barriers that stop our eyes from reaching where they are supposed to be going.

It is also not clear which bird we should look at first – we almost have two main subjects and two different pictures, as each appears as important the other. I've made a couple of crops from the main image to demonstrate how each of the birds could exist on its own, and another to show that with careful composition you can include them both to emphasise their relationship with each other.

Although this is a well-spotted scene, David hasn't really made the most of it. The reeds, when rendered as sharply as this, make the picture difficult to get into and there's no direction from the photographer about where we should look first.

'We almost have two main subjects and two different pictures'

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© CHARLIE WAITE

Due to popular demand, we've decided to run another exclusive Landscape Photography workshop hosted by landscape legend Charlie Waite and AP Editor Damien Demolder.

This exclusive tour will take place from 7-10 May 2012 among the enchanting landscapes of the Lake District. A group of just 14 photographers will be given guidance and tuition by these two top photographers in their field.

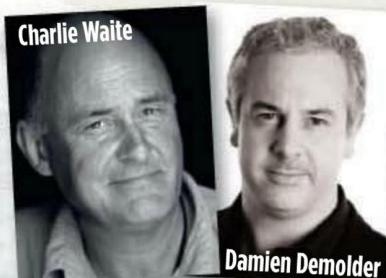
Based in the heart of the Lakes, at the charming Borrowdale Hotel, the group will travel in two minibuses to fantastic locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland scenes and is expert at finding those magical

compositions that often elude others. Damien Demolder is gifted at explaining creative technique, as well as being knowledgeable about photographic equipment and its use.

The Lakes provide an astonishing variety of landscapes, from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra to the lovely wooded shore of Rydal Water, the awesome Hardknott

Pass and the towering bulk of the Scafell range, with England's highest mountain.

The evenings will provide the opportunity to receive constructive feedback on your own work. This tour is designed to appeal to photographers of all levels and experience, whether they use digital or film, and any format.



INFORMATION

Dates: 7-10 May 2012
(arrive evening 7th, depart evening 10th)

Price: £850pp if booked by Friday 24 February 2012; £895pp if booked after 24 February 2012

Includes: Full-board accommodation, with daily packed lunch, transport during tour, tuition from Charlie Waite and Damien Demolder.

Excludes: Travel to and from hotel, insurance.

Final booking: 9 March 2012

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www.lightandland.co.uk
or call 01432 839 111. Full terms and conditions at
www.lightandland.co.uk.



For full details or to book online visit www.lightandland.co.uk or call 01432 839 111

AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and other pointers

My Funky Camera Need extra comfort? shoulder pad \$7

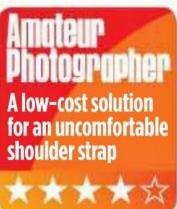
www.myfunkycamera.com

ONE OF the first parts of the body to feel the strain on a long day's shooting or when heavy kit is being lugged around are the shoulders. Most camera straps do not provide sufficient padding and can dig in. This is where My Funky Camera's 'Need extra comfort?' pad comes in. Its stretchy neoprene design uses a grid of small air pockets on the underside that act like memory foam so they become moulded to the user to provide comfortable padding.

There are a few neoprene straps on the market, but this pad is a little more unusual because it can be used with any strap by simply sliding it through the loop. It is broad enough for straps up to 60mm in width and has a curved design for the contour of the shoulder. Its simplicity means there are no pockets for small accessories, but I did not miss this. In use, the pad definitely extends the 'comfortable' period of shooting, although I found that in hot weather the material can become a little heated and irritate the skin.

The pad is available online for \$7 (around £5) plus \$4 postage.

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

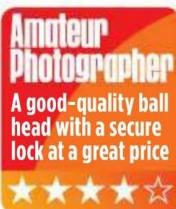


Hähnel BH-40 ball head £39.99

www.hahnel.ie or call 00 353 23 884 1606

LESS expensive tripod heads can provide a far from perfect lock for the tripod plate, which may result in minor camera wobble and compromise image sharpness. This is no such problem for an Arca Swiss-type plate, because it is fixed securely via a clamp rather than a lever. It is impressive, then, that Hähnel's BH-40 ball head has this type of plate, given its low price. The head not only offers a knob to tighten the plate, but also a stopper that acts as a back-up should the plate not be fixed correctly.

The head is simple to operate and has few frills. It lacks a spirit level and there is no control for friction of the head. Apart from the plate, there are two knobs: a large one to lock the ball and a smaller one for 360° panning. The BH-40 is compact in design and has a maximum load of 5kg, which makes it an ideal option for any DSLR camera with a standard lens attached. When using an enthusiast DSLR with mid-range zoom lens, there are no issues with drop-off once the head has been locked. The BH-40 goes to prove that a simple design and the right type of lock are all that you need for steady shooting. **Tim Coleman**



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-GX1

As the 'true' replacement for the Lumix DMC-GF1, the GX1 features the same 16-million-pixel sensor as the Lumix DMC-G3 but in a more compact body.

AP 14 January

Sigma 105mm f/2.8 EX DG OS HSM

The updated 105mm macro lens features optical stabilisation and a more substantial build.

AP 14 January

Samsung MV800

Samsung's latest compact includes a tilting rear screen to allow easy composition from above, or even in front of, the camera.

AP 14 January

Nik Efex Pro 4

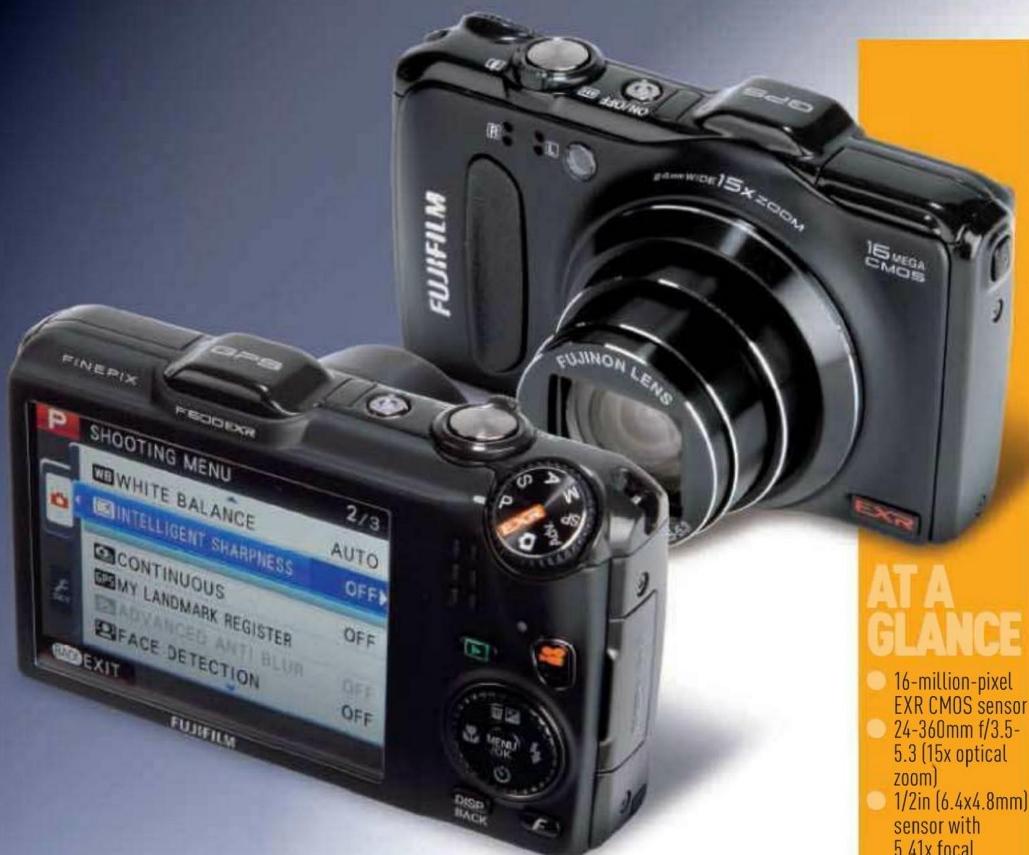
The latest version of the digital photo filters package, with new algorithms and stacking abilities.

AP 21 January

Reflecta MidformatScan MF5000

The MF5000 scans 35mm and medium-format film up to 6x12, at a resolution of 3200ppi.

AP 28 January



Fujifilm FinePix F600EXR

Fuji's latest travel compact camera is feature-packed, and at around £200 it is affordable, too. **Tim Coleman** tests the **FinePix F600EXR**

THE FUJIFILM FinePix F600EXR replaces the F550EXR, which we tested in AP 17 September 2011 and gave a four-star rating. The additional features in the F600EXR appear to be fairly limited, and include a refined GPS system – which is about the most detailed I have seen in any camera – and a motion-detection function. The F600EXR is part of Fuji's range of travel compacts, and faces stiff competition from models such as Panasonic's Lumix DMC-TZ20 and Sony's Cyber-shot HX9V.

FEATURES

At the core of the Fuji FinePix F600EXR is the company's unique EXR CMOS sensor,

which in this model has 16 million pixels. The sensor's pixel arrangement is harnessed through the EXR shooting modes, and includes EXR auto (that recognises any of 54 scene types and 99 shooting patterns), as well as the three dedicated modes of high resolution (HR), high sensitivity and low noise (SN) and dynamic range (DR). Motion detection, which is a new feature to the F600EXR, determines if the subject is moving and adjusts the exposure accordingly.

The 6.4x4.8mm sensor is fairly standard for a compact camera at this level, and results in a 5.41x magnification factor. To achieve the large 24–360mm optical zoom range the Fujinon lens is 4.4–66mm, with a maximum aperture of f/3.5–5.3. At any given setting there are three aperture values available. The zoom range can be extended digitally to 720mm for an effective 30x zoom, although at reduced image quality.

While the EXR auto mode is designed to cover all situations, the camera also offers manual exposure control. What is likely to please discerning photographers is the ability to capture in raw (RAF) format as well as JPEG, which means there is a good level of control both pre and post-capture. MyFinePix Studio for Windows and Raw Converter for Mac software are included.

There are a number of features on the F600EXR to keep the enthusiast photographer happy. Along with PASM control and EXR auto, the shooting-mode dial offers auto, scene position for 18 different scenes, and advanced, which includes motion panorama 360 that produces a seamless panorama from a single sweep, pro focus and pro low light. Film-simulation modes mean that capturing

black & white and high-contrast vivid images is possible, and the camera offers film-simulation bracketing, too.

BUILD AND HANDLING

Like all good compact cameras designed for travel, the Fuji FinePix F600EXR is very small, measuring just 103.5x62.5x32.6mm, with a minimum depth of 22.9mm. This means the camera slips comfortably into a trouser pocket. A leather-effect strip on the front of the body provides a good grip, and the position of the angled shooting-mode dial next to the thumb is spot on.

The size and layout of the F600EXR are virtually identical to its predecessor, with Fuji sticking to its simple and effective design. On the previous model, the flash automatically popped up on start-up, which was a minor frustration, but on the F600EXR there is a catch to release the pop-up flash.

Changing the focal range is a breeze thanks to the fast and responsive zoom. In cameras of this type I am usually concerned about the telephoto end of the lens, where any movements in handheld shooting are magnified. However, the F600EXR features continuous and shooting stabilisation, with each able to be combined with motion stabilisation. This makes a huge difference when activated, giving an approximate extra 2EV light of shake-free results. Given that 2EV in the ISO sensitivity range can mean the difference between shooting at ISO 200 and ISO 800, this is significant.

Although I like to keep manual control over a camera, there are situations when

AT A GLANCE

- 16-million-pixel EXR CMOS sensor
- 24–360mm f/3.5–5.3 (15x optical zoom)
- 1/2in (6.4x4.8mm) sensor with 5.41x focal magnification
- GPS with landmark navigator
- Street price around £220

24mm



360mm



Such a wide focal range makes shooting a number of situations possible, which is good for getting in close to distant subjects

the EXR auto mode is preferable, and one example is in the telephoto settings. Only in this mode is 'advanced anti-blur' available, and this provides even better stabilisation for blur-free results.

As part of its travel-friendly make-up, the F600EXR offers GPS geotagging that displays latitude and longitude information. Furthermore, the name of the place and a landmark can be included. Landmark Navigator acts like a compass, and indicates where and how far landmarks and places of interest are in relation to the current position. This is a great tool to use if you are in an unfamiliar location. In built-up areas such as central London the signal is interrupted at times, so the information is not always available.

GPS is a great tool for the traveller, although it should come with a warning about the battery. A 300-shot battery life is quoted, but this is significantly reduced when GPS is activated. There is the option to deactivate the location search, have it activated when the camera is switched on or have it on permanently. On one occasion I found that the battery was flat when I came to use it, without having taken a single shot, because the feature was permanently on. I found that activating the GPS when I was in a location I wanted to remember, and then deactivating it afterwards, was the best compromise. The tags can be used in conjunction with Google Maps and the included MyFinePix Studio software to plot a route of the journey.

PERFORMANCE

The very wide construction of the lens results in curvilinear barrel distortion at wider focal lengths below 60mm (effective). Vignetting is obvious at the widest focal length, but is hardly noticeable at any other setting.

Likewise, with the same 16-million-pixel 6.4x4.8mm sensor as the F550EXR, there is no improvement in image quality over its predecessor, which means the F600EXR reaches the 22 marker on our resolution charts at ISO 100 and the 18 marker at ISO 3200. The extended ISO 6400 setting is at a reduced resolution and barely makes an impression on the resolution charts, although this is pretty much in line with the competition.

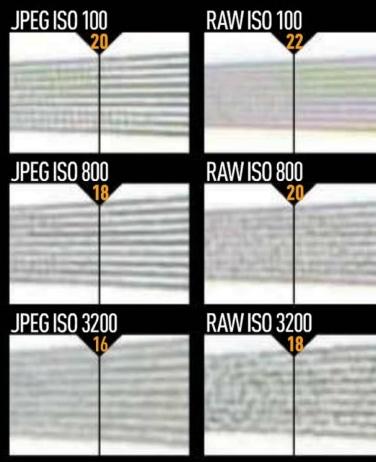
Luminance noise is quite noticeable at ISO 400, and by ISO 3200 it is very obvious, with patches of chroma noise in yellows, greens and magentas. In low-light conditions I found that although using the EXR auto modes gives a marginally more smudged result, the overall final image quality is much improved, with noise significantly reduced.

Despite this, as an all-purpose camera the F600EXR is one of the very best models available. Increasing the zoom range does compromise image quality a little, but a wide zoom is incredibly useful and provides the choice to capture from afar or fit in an entire scene from close up.

Colours are more natural than many compact cameras that give an overly

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Facts & figures

RRP	£299.99
Sensor	1/2in (6.4x4.8mm), 16-million-pixel EXR CMOS sensor
Output size	4608x3456 pixels
Lens	15x zoom Fujinon lens, 24-360mm (effective) f/3.5-5.3
File format	Raw (RAF), JPEG compression: Fine / Standard
Sensitivity	ISO 100-3200 (extended to ISO 6400 and 12,800)
Shutter speeds	8-1/2000sec
Metering system	256-zone multi-segment, spot, average
White balance	Auto WB, 7 presets including underwater, custom PASM, EXR (auto, SN, HR and DR), advanced (pro low light, pro focus, motion panorama 360°, 18 scenes and auto)
Exposure modes	Single, continuous Centre, multi, tracking
Focus	3in LCD with 460,000 dots
AF modes	SDHC, SDXC, SD
LCD monitor	Rechargeable Li-Ion NP50 (300 shots)
Storage media	220g (including card and battery)
Power	103.5x62.5x32.6mm
Weight	
Dimensions	



In this low-light scene, using the dedicated EXR setting proved better than controlling the exposure manually



EXR SN mode

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000. www.fujifilm.co.uk

Verdict



★★★★★

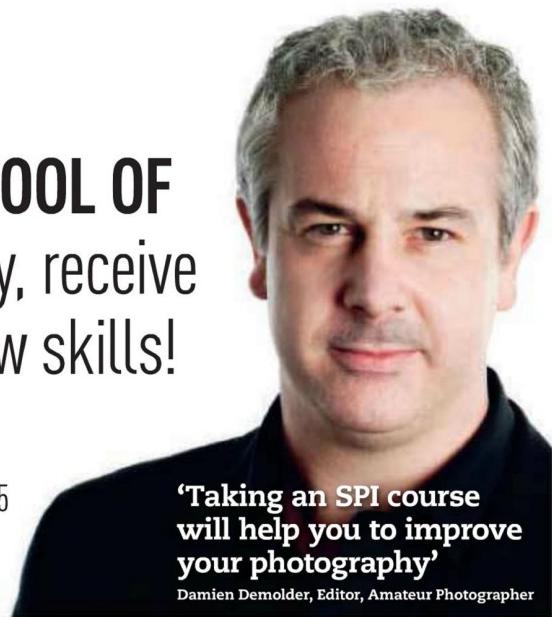
THE FUJIFILM FinePix

F600EXR is a great all-purpose camera, packed with useful features and shooting modes for travel photographers. There is little reason for F550EXR owners to upgrade to the F600EXR, though, and those considering the two may want to opt for the F550EXR, which is around £20 cheaper. However, this is a great compact travel camera and will not disappoint.

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AP guide to...

Window-light portraits

Part one

In the first of a four-part series, **Richard Sibley** explains that you don't need expensive lights and studio equipment to take stunning portraits – all you need is a camera and a window

MOST people associate portrait photography with large white studios and expensive lighting. After all, the countless images of people's faces that we see on the covers of magazines have all been created in this environment. However, you don't need banks of lights and a sterile studio environment to create a striking portrait. Natural light from a window can be as versatile as any softbox or spotlight – you just need to know how to use it to best effect.

Over the next four months we will cover everything you need to know about taking window-light portraits. We will start with the basics of choosing a location, and learning how the size and shape of a window, and even the time of day, can affect the light. We will then move on to how metering and subject placement can completely change the look of a portrait, to using reflectors, diffusers and blinds to shape the window light. Finally, we will look at editing this type of portrait, from converting it to black & white, to sharpening, dodging and burning.

By the end of the series you will have all the knowledge and skills that you need to use window light creatively to take striking portraits of friends and family. To start with, though, you need to find the right location.

CHOOSING A LOCATION

There may be occasions when you don't have a choice about where and when you can shoot a window-lit portrait. If you see an opportunity to take an impromptu portrait, just shoot away. Look for a suitable angle, meter appropriately and then fire the shutter.

However, if you do have the time, try to think about your location before you take a photograph. Look around the room and see how the light falls through the windows. In future issues we will look at how curtains, blinds and even different types of glass can alter the effects of light, but for now, just be aware that the size, shape and direction of a window will dictate how the light hits the subject.

Take a good look at the surroundings. Try to identify any bright walls opposite a window that will bounce light back onto your subject's face to fill in shadows, or any dark walls that will reflect little or no light, possibly creating very hard shadows.

Some rooms may have features that will be perfect for inclusion in your portrait as a way to frame the subject. However, depending on how you are trying to portray your subject, you may wish to avoid a cluttered background. If this is the case, look for plain backgrounds or areas that aren't lit by window light that will be rendered very dark in the final image. Even if you can't find a suitably plain background, it may be possible to blur or keep distracting elements out of the image by using a shallow depth of field or by using a longer-focal-length lens, but we will discuss this further in part two next month.

While a lounge, dining room or hallway is an obvious choice of location for a portrait



shot, there are other rooms in a house that offer very flattering light. Often the white walls and tiled surfaces used in kitchens and bathrooms bounce a lot of window light around the room, as do bathroom mirrors. The slightly opaque glass used in bathroom windows also means that the light entering the room is soft, and as the room acts as a giant reflector, shadows are softened. This is useful if you wish to create a high-key portrait. The term 'high key' refers to an image that is lit relatively evenly from all angles, producing virtually no shadows.

If you want to take a portrait in, say, a bathroom or kitchen, but don't want to include its cluttered or distracting background in your shot, try creating

your own background. Use a roll of background paper, or just tape a few sheets of paper or a sheet to the wall. We will look at this in a later issue, but start thinking about whether you want to keep your background to help tell a story or whether you want to disguise it so it isn't distracting.

WINDOW LIGHT

When taking window-light portraits, the size of the window is one of the most important factors, and just like using differently sized lights or softboxes, different windows produce different effects.

A large floor-to-ceiling window or a sliding patio door will obviously let far more light into a room than a small window that may be found in a bathroom or hallway.

A full-length south-facing window uses the late-afternoon sun to provide an even light across the entire height of the subject

Larger windows enable full- and mid-length portraits to be evenly lit. Think of a large window as being like a large softbox, which studio photographers use to produce a large, soft and even light. Like a softbox, the closer you are to the window, the softer the light will be. A large window will also allow more light into the room that can then be reflected back onto the subject. If a window faces a white or light-coloured wall, some of this light will be reflected back, especially at certain times of day when the sun is low in the sky.

Small windows produce a narrow beam of light, allowing the photographer to isolate the particular parts of the subject he wishes to light, and making sure that a background can be concealed in darkness. A small east- or west-facing window can be used effectively to create a spotlight or bare bulb effect as the sun pours through. Alternatively, a small north- or south-facing window will have a softbox-type effect. This can be used effectively to produce a soft directional light source that can be particularly flattering for female portraits.

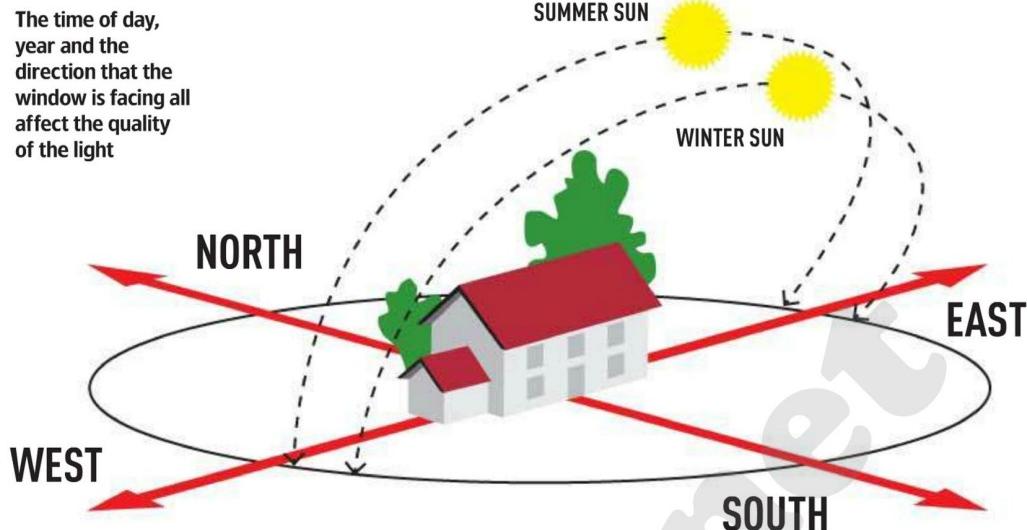
Bay windows offer a completely different type of light, as the light comes from three different directions forming almost a semi-circle around the subject. Depending on how the subject and camera are positioned, this can produce portraits with very even light wrapping around the subject and very few shadows.

If you have a number of different sized and shaped windows, consider how they will affect the light entering the room and how that light will fall on your subject.

TIME OF DAY, DIRECTION AND WEATHER

As window light is produced by the sun, the angle of the sun in the sky will affect the

The time of day, year and the direction that the window is facing all affect the quality of the light



TOP TIPS

- Think about the type of effect you want, and choose the type of window and the time of day accordingly
- The further the subject is from the window, the more defined any shadows will be
- A north-facing room will have soft and even light
- Don't be afraid to take photographs in an unconventional room, such as a kitchen or bathroom

appearance of the light. When the sun is low during early morning and late evening, light will come almost sideways straight through the window, creating strong directional side light. For some subjects this will work very well, but hard light is not always the most flattering for a subject's skin. Make sure you consider this when trying to make someone look their best.

Where there is strong light, contrast in an image will also be strong. Depending on the style you are trying to achieve, some sort of reflector will be required to lighten the darkest of shadows and put detail back into a face. We will look in detail at reflectors in part three, but you don't need to use a specific photographic reflector – white card, aluminium foil, white sheets or a white wall can all work just as well.

When working in a studio, a softbox pointing at around 45° down onto the

subject is often used to light a subject, so if he or she sits slightly away from a window from mid to late morning it can create a similar effect. In the middle of the day the sun is high in the sky, and when it is directly above and out of the line of sight of a window this is one of the best times to shoot. The light will be very bright, but as it won't be coming directly from the sun, rather from the bright sky and land outside, it will not be as harsh as it comes through a window. Many portrait painters, such as Rembrandt, preferred to light their subjects using a north-facing window because of the soft light that such a window provides. However, as the sunlight isn't coming directly into the room, a longer exposure time, higher sensitivity or larger aperture may be required to produce a correct exposure.

An east-facing window will catch

A small window provides a harder, more directional light source, producing more of a low-key image



Lit with morning light from a bay window and a skylight window above, the light is flattering, produce a soft, even effect



→ the first rays of sunlight in the morning, making it a good option for dramatic morning shots. At this time, a west-facing window won't be as bright, and will provide light that is softer, and of a different colour.

When photographing at sunrise or sunset, the sunlight coming into a room will be very warm light. However, the light from the opposite side of the room will be far cooler. This is something to consider if you are shooting in colour as you may wish to correct it or use it as an effect.

We know that the sun doesn't always shine, and in the UK the chances are you'll be photographing on a day when the sky is cloudy. This isn't a problem, though, because light will still pour through the window – it's just that it will already be diffused by the clouds to create an even light with lower contrast. This kind of light will be less dramatic, but the lower contrast can make it a little easier to work with, particularly if your camera has a lower dynamic range that may cause burnt-out highlights or completely black areas in high-contrast lighting conditions.

DISTANCE FROM THE WINDOW

As with any light, the closer it is to the subject, the softer the shadows that will fall on the subject's skin. Windows are no exception. If the subject is standing right next to a north-facing window, they will be lit with a large amount of soft light, again much

like standing next to a large softbox. The further the subject is from the window, the harsher the shadows will become.

The positioning of your subject should be relative to the size of the soft light source. For example, standing three metres away from a floor-to-ceiling, north-facing window will produce softer shadows than standing the same distance away from a tiny 30x45cm window. Of course, if your subject is positioned in direct sunlight, the light will be very hard, so try moving your subject out of the direct path of light – the room should

Above: The closer the subject is to the window, the softer the light and shadows

Below left: Here the subject is a few metres from the window, so that shadows are very hard and defined

still be bright enough to light the subject, but the light will be softer.

SUMMARY

As you can see, there is more to taking window-lit portraits than placing your subject next to a window. The size and direction of the window are an important factor, as is the room itself and how it will reflect the light around it. So before you pose your subject in a set position, take a walk around the house or venue and see how the light looks in different locations. **AP**



COMING UP...

IN PART two of AP's guide to window-light portraits (AP 4 February), we explain how to correctly spot meter for a scene, as well as discuss which focal lengths and apertures to use in different situations.

In part three, we will look at how to position the subject in relation to the light for different effects, and how reflectors, blinds and curtains can all be used to shape the light, position your subject for different effects.

Finally, in part four, we will examine how you can edit your images to produce the most flattering results when converting to black & white, as well as the removal of colour casts and cropping portrait images to make them as striking as possible.

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	Canon EOS 5000 18mp	exc +£149.00	Canon FD 100mm 2.8 SSC block	exc ++ £199.00	Pentax-M 30mm f3.5-4.5 filter	exc ++ £89.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 135mm 1.3 SC +case	exc ++ £23.00	Pentax-M 21mm f4	exc +£125.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 200mm 2.8 box	min +£149.00	Pentax 16-24mm	min -£79.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 50mm f1.8	exc ++ £40.00	Pentax-M 50mm f1.7	min -£75.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 85mm f1.8	exc ++ £45.00	Pentax-M 100mm f2.8	exc +£65.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 100mm 2.8 SSC block	exc ++ £199.00	Pentax-M 30mm f3.5-4.5 filter	exc ++ £89.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 135mm 1.3 SC +case	exc ++ £23.00	Pentax-M 21mm f4	exc +£125.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 200mm 2.8 box	min +£149.00	Pentax 16-24mm	min -£79.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 50mm f1.8	exc ++ £40.00	Pentax-M 50mm f1.7	min -£75.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 85mm f1.8	exc ++ £45.00	Pentax-M 100mm f2.8	exc +£65.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 100mm 2.8 SSC block	exc ++ £199.00	Pentax-M 30mm f3.5-4.5 filter	exc ++ £89.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 135mm 1.3 SC +case	exc ++ £23.00	Pentax-M 21mm f4	exc +£125.00
	Canon EOS 5000 18mp	exc +£149.00	Canon FD 200mm 2.8 box	min +£149.00	Pentax 16-24mm	min -£79.00
	Canon EOS 500					

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Nikon 1 J1

The entry-level J1 compact system camera has fewer features than its V1 sibling, but is around £270 cheaper. We find out whether the J1 is, pound for pound, the better camera

Mat Gallagher
Deputy Editor

THE NEW Nikon 1 system comprises two models in the form of the V1, which we reviewed in AP 12 November 2011, and the entry-level J1. While the J1 has many of the same features as the V1, it has been slimmed down slightly by removing the accessory port and the electronic viewfinder. Subsequently, it demands a lesser price – currently by around £270. This brings the J1 into competition with the likes of the Sony NEX-C3, Panasonic Lumix DMC-GF3 and Olympus E-PL3. However, with a smaller sensor that has less resolving power, the J1 and V1 have to rely on additional features and the benefits of smaller lenses to compete with these models.

While the V1 doesn't seem to have fully satisfied the demands of many advanced Nikon users – because what they really wanted was something closer to Sony's new NEX-7 – as a budget model, the J1 can be expected to cater for simpler control and may be more appealing.

FEATURES

Like the V1, the J1 uses a 10.1-million-pixel CMOS sensor, which is 13.2x8.8mm in size or 116mm² in area, making it roughly half the size of a four thirds sensor and around one-third the size of an APS-C unit. A 3872x2592-pixel file produces a 12.9x6.4in print at 300ppi or an A3 print at a more than acceptable 220ppi. The J1 may struggle with anything above this resolution, but those demanding regular A2+ prints are not this camera's target audience. Images can be saved in Nikon's NEF 12-bit compressed raw format in addition to, and instead of, JPEG files. The processor is the

AT A GLANCE

- 10.1-million-pixel CMOS sensor
- ISO 100-6400
- 3in, 460,000-dot LCD
- Phase and contrast-detection AF
- Electronic shutter
- Max frame rate 60fps at full resolution
- Full HD movie
- Street price £450 with 10-30mm lens

new Expeed 3 model, which Nikon claims currently outperforms even professional DSLR processors by being able to process 600 million pixels a second or 60 10-million-pixel images a second (60fps). The processor also allows an ISO range of 100-3200, with an expanded Hi setting equivalent to ISO 6400. Video capture is available in full 1080p HD at 30fps or 60fps interlaced using MPEG-4 format and stereo sound from the dual microphones built into the body.

The J1 features a built-in flash unit with a low guide number of 5m @ ISO 100. This is one advantage the J1 has over the V1, as the V1 doesn't come with a flashgun. However, the V1 does feature an accessory port, allowing the SB-N5 Speedlight flashgun (GN 8.5m @ ISO 100) to be attached, plus other accessories, such as a GPS unit, microphone and hotshoe adapter for a wider range of options. As the J1 lacks the V1's electronic viewfinder, the rear screen has to be used for composition, although this isn't a huge problem for such a small camera. The shutter of the J1 is purely electronic, as opposed to the electronic and mechanical offerings of the V1. The lack of mechanical shutter reduces the maximum flash sync to 1/60sec, but it is difficult to determine any other real difference.

The J1 features a smaller battery than the V1, which is rated as 1,200mAh as opposed to the V1's 1,900mAh. This reduces the shot life of the camera from a potential 400 on the V1 to a rather limited 230 on the J1. With heavy use of the multi-shot functions, the J1's shot life can be reduced even further, so a spare battery is recommended for a day's shooting.

The new Nikon 1 lens mount has a much smaller diameter than the F mount, and with a

 focal magnification of 2.7x much shorter focal lengths have to be used to achieve a standard 35mm equivalent field of view. The diagonal of the new sensor is a mere 15.86mm compared to the 42-43mm of a full-frame sensor. This results in some very compact lenses, including a 10mm f/2.8 pancake (27mm equivalent), 10-30mm f/3.5-5.6 (27-81mm equivalent) and 30-110mm f/3.8-5.6 (81-297mm equivalent). Nikon's vibration reduction remains in the lens for optical stabilisation on all but the 10mm pancake, although it is controlled from the camera's menu with a choice of normal, active or off. A glass dust shield prevents particles settling on the sensor.

As the J1 is a mirrorless design, both the metering and focusing are obtained from the image sensor. The TTL metering system features matrix, centreweighted and spot options with ± 3 EV exposure compensation in $\frac{1}{3}$ EV steps. The focusing system is unique in that it employs both contrast-detection and phase-detection systems from the sensor. Having the phase-detection array built into the image sensor avoids the need for a secondary sensor, as used in DSLRs and non-TTL versions on some compact cameras. The J1's system should allow a faster operation than those that are purely contrast-based. There isn't the option to swap between phase-detection and contrast systems, as the camera bases the decision on the scene and lighting conditions. However, the full area of the screen can be selected for single focus (a total of 135 points). Auto area selection, with 41-points, and subject-tracking modes are also available.

Although the J1 features manual, aperture and shutter-priority settings, its mode dial has just three image settings, comprising a standard still image, smart photo selector and motion snapshot, plus a video mode. Still image allows selection of program, shutter, aperture and manual modes from the menu, along with most additional shooting controls. The smart photo selector works in auto exposure, although it still allows a choice of raw and JPEG formats. With a single shutter press the camera takes 20 images at full resolution and then saves the five that it considers to be the best, based on exposure, sharpness and face detection. This works well, although it soon fills a memory card. Motion snapshot shoots in 16:9 format (3840x2160) and is JPEG only, offering a full choice of ISO, white balance, metering and exposure mode, including an advanced auto mode called scene auto selector. However, instead of simply taking a still image, the camera also records a short slow-motion video clip that is combined with the image and precedes it on playback with the addition of a choice of a soothing sound clip. This is a novel feature on the rear of the camera, but as we stated in the V1 review, it has little practical application once downloaded.

6/10

Facts & figures



RRP	£549.99 (with 10-30mm lens)
Sensor	10.1-million pixel, 13.2x8.8mm (2.7x crop factor)
Output size	3872x2592 pixels
Lens mount	Nikon 1
Focal length mag	2.7x
Shutter speeds	30-1/16,000sec 100-3200 (6400 expanded)
ISO	Still (PASM, auto scene selector), motion snapshot, best-shot selector, movie
Exposure modes	TTL multi-segment, spot, centre
Metering	Auto, 6 presets, custom
White balance	3in, 460,000 dot
LCD	135-area, face detection, AF tracking, select, spot
AF modes	SD, SDHC, SDXC
Memory card	Rechargeable Li-Ion EN-EL20
Power	277g (with battery and card) 234g (body only)
Weight	106x61x29.8mm

NIKON, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. www.nikon.co.uk

Skin tones are natural while the AWB does a good job at providing neutral tones

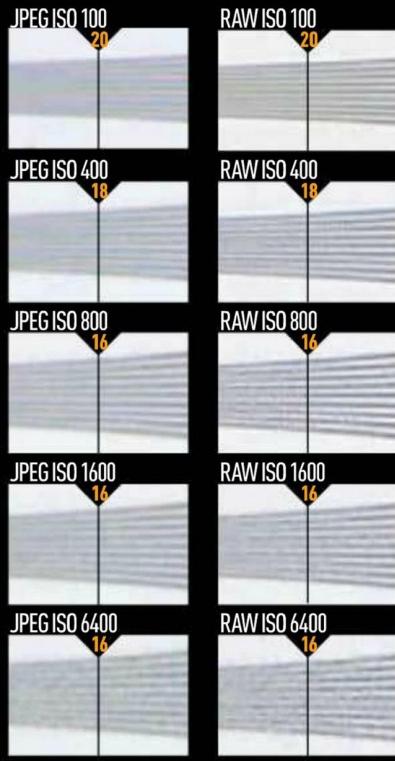


NIKON 1 J1 AND V1 COMPARISON

Model	J1	V1
Body	Aluminium alloy	Magnesium alloy
Dimensions	106x61x29.8mm	113x76x43.5mm
Weight	277g	383g
Accessory port	No	Yes
Built-in flash	Yes	No
Viewfinder	No	1.44m-dot EVF
Screen	3in, 460,000 dots	3in, 921,000 dots
Battery life	230 shots	350-400 shots

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a 30-110mm lens at an equivalent of 90mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



BUILD AND HANDLING

The J1 is a very good-looking camera, perhaps even more so than the V1, and is noticeably smaller. Its minimalist design and rounded corners feel modern and very much of the Apple Mac generation. The build is solid and weighty for its size, despite aluminium alloy being used rather than magnesium alloy as in the V1. Although the buttons are not huge, the rear controls are well spaced for easy operation and the almost flush mounting of the top controls are very responsive, including a clear two-stage press on the shutter button. I felt the design of the controls meant that my fingers fell naturally towards shooting modes and auto operation, with manual controls very much tucked away in the background. An F button provides burst speed, musical theme and slow motion video selection, but unfortunately cannot be customised for something more useful such as ISO, metering or white balance. As in the V1, the rotating dial feels as though it should be the main control for aperture or shutter, but this only operates the aperture in full manual shooting, with the smaller zoom rocker providing the primary control.

The camera feels very comfortable and



in proportion to its lenses, and even with the 30–110mm zoom fitted it still feels compact. The 10–30mm, being a collapsible zoom, makes the camera very pocket friendly, while the 10mm pancake is just a fraction smaller and has the benefit of a larger f/2.8 aperture.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With the same internal construction as the V1, the J1 produces an identical noise and resolution performance. Although some people may be put off by the J1's relatively low resolution, both detail and noise are well controlled. It is only when images are examined at much larger sizes that individual pixels are noticeable, because, as with the V1, there is no blurring applied to disguise the pixelation.

Our resolution chart shows a score of 20 at ISO 100, with very little detail lost as the sensitivity increases, retaining a score of 16 at the ISO 6400 equivalent Hi setting. When you compare this to other compact system cameras, though, the resolved detail is very low. The pixel density is around 2.1 million pixels per inch compared to nearly 6 million pixels per inch on the 10.1-million-pixel, 1/1.7in sensor of the Coolpix P7100. However, the J1's sensor is still heavily populated even when compared to four thirds sensor models, which for a 16-million-pixel version equates to around 1.8 million pixels per inch.

Noise levels are well controlled with luminance noise only becoming visible above ISO 800 and colour noise at ISO 3200 and 6400. Using the in-camera High ISO noise reduction eradicates colour noise while keeping luminance noise to a manageable level, making all sensitivity settings very usable.

24/30

DYNAMIC RANGE

DxO Labs (www.dxomark.com) measured both the J1 and V1's dynamic range as 11.1EV. Although this is not on a par with Nikon's recent DSLRs, it is beyond that of most recent compact system cameras, including the Panasonic Lumix DMC-G3 and Olympus E-PL3. From our images we were able to pull a decent amount of detail from both the shadows and the highlights, even from the JPEG files and by using the built-in highlights and shadows control that can be achieved in-camera, too.

8/10

WHITE BALANCE AND COLOUR

Colour has been sensibly managed in the J1 to deliver bright, punchy results without veering towards an overly saturated image. The picture modes include a powerful vivid mode and a neutral mode for flattering tones, alongside monochrome, portrait and landscape options. All these can be fine-tuned for sharpness, contrast, brightness, saturation and hue to meet specific colour needs, while the custom settings can be loaded or saved to a card for use on Nikon 1 cameras.

White balance is well catered for, with six presets that are all adjustable, and a custom reading option, although the auto white balance gives a neutral result in most scenes.

8/10

METERING

Despite having both centreweighted and spot options, the J1's matrix TTL metering system is more than capable of handling most situations. As the metering takes the focus point into account for its exposure, using the single-point AF option to select your point of focus can lead to a more suitable exposure. When faced with a wider contrast range than the sensor is able to contain, the camera can lose highlights, although not to any extreme

degree, and this can easily be rectified with a -0.3 or -0.7EV exposure compensation.

8/10

AUTOFOCUS

The inclusion of phase detection on the sensor is an exciting prospect for mirrorless cameras, as contrast-detection systems have been unable to match phase detection on DSLRs, especially in low light. The camera makes the choice between phase and contrast systems, and under most lighting conditions it does a very good job, providing seemingly instant focusing. In low contrast and low light, however, the AF seems to struggle, which questions just how much the phase detection is bringing to the system. The AF tracking option and continuous focusing perform well and proved handy for capturing moving subjects.

8/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

With no viewfinder and no option to attach one, the rear LCD screen plays a pivotal role in composition, as well as in the menu and reviewing functions. Despite this, the 3in screen is of a lower resolution than that fitted to the V1, offering just 460,000 dots, as opposed to the 921,000 dots of the V1. When placed next to each other, the V1's screen is noticeably sharper, but in isolation the J1's screen still looks impressive, in quality, colour and viewing angle.

8/10

Left: Metering performs well and only occasionally requires a negative compensation

Right: Even at high ISO, the J1 produces a relatively noise-free image

Verdict

THE NIKON 1 system feels very different to the other compact system cameras, and although the J1 and V1 are undoubtedly sophisticated cameras that will have their place in the market, neither model really seems to meet the demands of the advanced photographer. While the J1, as the entry-level version, can be forgiven for its lack of direct access to functions such as exposure modes, it could still be made more adaptable by including the regular PASM settings on the mode dial and providing a custom button for other functions. While the differences in features between the J1 and V1 appear subtle, they do add up and the V1 is clearly the better camera. The battery life is perhaps the J1's biggest disappointment, but, for the small body and the rather large price saving I would choose the J1 over the V1.

**Amateur
Photographer**

Tested as a Compact system camera
Rated Good

78%

	1	2	3	4	5	6	7	8	9	10
FEATURES	6/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	24/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

Ask AP

Let the AP team answer your photographic queries

LET THERE BE LIGHT

Q I have inherited an old Leica M2, complete with a 50mm lens, which I enjoy using. I also take my Pentax K-7 out with me and use this to measure exposure readings so I know what aperture and shutter speed to set on the Leica, but it's got to the point where I really should buy an external light meter. What kind of lightmeter should I look for and do you have any recommendations?

Paul Davies

A That's a nice camera to have inherited. A light meter will enable you to enjoy the Leica M2 much more, and you could look for a design that clips into the camera's hotshoe. These were popular around the time of the M2, and you'll find examples second-hand on eBay or brand new from Voigtländer. The Voigtländer VC Meter II exposure meter (£204 from Robert White at www.robertwhite.co.uk) comes in black or chrome and is easy to operate. Just press the orange button to activate it, and turn the shutter speed and aperture dials until you get a green light. Then transfer these settings to the camera and you're ready to shoot.

Alternatively, a handheld meter, like the Sekonic L-208 (pictured right, £80, also from Robert White), will offer the option of taking an incident light reading as well as a reflected one. Incident readings measure the intensity of light



falling onto a subject, not reflected from it. They are more accurate as they are not influenced by how light or dark the object is, although it's not always possible to work in this way. More expensive meters still feature spot metering, which lets you be very specific about where you take an exposure reading from.

The great thing about using a handheld meter is that you become used to what readings you'll get from certain conditions – so much so, that you might find yourself confident to guess and not bother taking a reading. For instance, a 'cloudy-bright' day with ISO 100 film usually requires 1/125sec at f/8 – and the exposure latitude of colour or black & white print film usually covers any error. Or why not try the 'sunny 16' rule. This states that, in bright sunshine, the shutter speed required at f/16 will be the reciprocal of the ISO in use. **Ian Farrell**

SAFARI MODEL

Q My son is going on safari next year and wants to buy a DSLR to take with him. I have a Nikon D2X with a few lenses, including a 70-300mm zoom. Is it worth him buying a Nikon so he can use my lenses or should he try another manufacturer? His budget is about £1,000.

Nick Massey

A The features I'd look for in a DSLR, if I were taking it on safari, are a high continuous shooting speed and decent autofocus. In the Canon corner

something like the EOS 60D will be inside your son's budget when bought with a standard zoom and a telezoom. It can shoot 5.3fps (frames per second) and has nine AF points spread out in a diamond pattern that covers most of the frame. It also packs 18 million pixels of resolution and has a swivelling screen.

From Nikon, your son can afford to spend a little more on the camera if you have a telephoto lens you can lend him. Something like the D300S is a great option. Shooting speed is roughly the same as the Canon EOS 60D, but the AF is better, as is the build

quality. Resolution may only be 12 million pixels, but image quality is very high.

I'd suggest looking at these options side by side in a decent camera shop that will let you have a try with each one and shoot some pictures that you can examine at home.

Ian Farrell

IN SEARCH OF AN ADAPTER

Q With reference to C R Bout's request for information on an adapter that would enable him to insert an xD-Picture Card into a CF or SD card slot on his inkjet printer (Ask AP, 26 November), I bought one of these from a local camera shop for my Olympus C-8080WZ some time ago. It is an Olympus CF card adapter MACF-10. I paid £45 at the time, but have now given it and the camera to my nephew after I bought a Canon EOS 50D.

The Olympus C8080WZ is a great camera. As you may know, its dual card slots enable the copying of files from one card to another.

Vic Sciberras

A Thanks for the tip, Vic. Searching for the model number MACF-10 does reveal a few sources of this elusive accessory.

You can also find more information about it at www.olympus.co.uk/consumer/208_macf-10.htm.

Ian Farrell



MONKEY BUSINESS

Q The letter from Sarah Graham-Taylor (Ask AP, 19 November) regarding copyright reminded me of a clause in the terms and conditions of entry on the Monkey World website that states: 'We are happy for you to photograph or video our primates as a reminder of your visit to the park, however this must be for personal use only. You may not use photographs or videos taken of our primates, staff or park, for any commercial purposes. Exploitation is exactly

f/AQ

Why is off-camera flash so difficult?

A common perception among photographers is that wireless off-camera flash is one of the most complicated technical things a photographer can do. However, I have some good news: it's not complicated, it's easy.

I can see why people think that triggering a flashgun off-camera without the use of cables is difficult. The technology behind this is mind boggling,

FROM THE AP FORUM

Dreaded dust spots

Rob Barnett asks I recently bought a Canon EOS 1000D as my first DSLR. It's a great easy-to-use camera, but on my second trip out I noticed large dust spots on all the shots. This could not be seen on the sensor, but the automatic sensor cleaning was obviously not doing its job. I returned the camera to the retailer and exchanged it for another 1000D. This was fine on the first shoot, but now there are big dust spots in all the shots again!

I returned the second 1000D to the retailer and asked for a refund. I am now without a camera and am wondering whether to try a different manufacturer. I am not impressed with Canon and the automatic sensor cleaner appears to malfunction on the 1000D. Does anyone know what has gone wrong?

Rjbell replies Did you use the same lens on both cameras? Perhaps there is something on the lens, not on the sensor. I think if it were something on both sensors you have been

very unlucky, especially if they were both new cameras. Automatic sensor cleaning is not foolproof, but it does help. However, you will still get dirt and dust on the sensor over time.

Rob Barnett replies Both EOS 1000Ds were new boxed cameras and lenses. I checked the front and rear lens elements on both and these were spotless, so dust must have been inside the cameras when they were shipped to the UK.

Norman replies New cameras are likely to exhibit more sensor contamination from swarf that is rubbed off moving parts as the camera 'beds in'. Just blow it off and keep shooting. Canon will give you one free sensor clean under warranty if required.

Beejaybee replies I have a Canon EOS 5D Mark I, which does not have auto sensor cleaning, and an EOS 40D, which does. The auto sensor cleaning makes a considerable difference, but some small dust specks do still appear, especially at small apertures. Trying to work at f/5.6–f/8 is a help.

Try not to change lenses except when necessary, and do so in a clean environment with the camera kept pointed downwards rather than upwards. Cleaning the sensor is not difficult. Using the standard tools and following the instructions, there's no danger of permanent damage unless you're very careless. Film was not immune to dust spotting, but at least you got a fresh 'sensor' for every shot!

what we rescued many of our primates from, and so Monkey World retains the copyright of their images' Would Monkey World's claim to own copyright of any images stand up in court? **Nigel Cox**

As I understand it, if you enter private property, then you are bound by the terms and conditions that apply to entry. If the owner states that photography is not allowed, or that photography is only allowed for non-

commercial purposes, then you must respect that statement. To breach those conditions is trespass and the owner can use reasonable force to eject you from their property.

That said, Monkey World is wrong to claim it owns copyright of your images. It doesn't, and cannot claim ownership or copyright as a consequence of you buying entry to its property. It is quite sufficient for Monkey World to state that commercial photography is not allowed – and I have some sympathy about why this has been stated. **Ian Farrell**

but much of this is put in place to automate the process. Thankfully, you don't need to understand how off-camera flash works to use it effectively. Furthermore, some articles in the photographic press tend to imply that there is a lot to off-camera flash. At its most basic, though, off-camera flash is easier than it ever was in the old manual-flash days.

Flashguns like Nikon's Speedlight SB-600 and SB-910, and Canon's Speedlite 420EX II and 580EX II (and many others), are capable of being triggered off-camera by pulses of light from the camera's built-in flash, or a trigger that fires out pulses of infrared light. Simply position the gun so that it's pointing at your subject and set it to remote mode. Then set your camera's built-in flash to operate as a 'commander' and away you go. You can use the camera

in an automatic mode to take in ambient light as well as flash, or set it to manual and increase the shutter speed to exclude ambient illumination. Some cameras offer the ability to throttle-back the built-in flash so it has virtually no effect on the picture, but still triggers the external flash.

After taking these first steps, you'll need no encouragement to experiment with exposure compensation. You can increase or decrease flash power using the flash exposure compensation on the gun, and alter the degree to which ambient light influences the picture with exposure compensation on the flash. Try underexposing the ambient light by 1–2 stops while keeping the flash set to correct exposure. The result will be a well-exposed subject against a dark moody background. **Ian Farrell**

In next week's AP

On sale Tuesday 10 January



ON TEST

SIGMA 105MM F/2.8 EX DG MACRO

Sigma's update of its classic 105mm macro is much bigger than its predecessor and has built-in optical stabilisation. **Mat Gallagher** finds out if it is the ultimate macro lens



ON TEST

PANASONIC LUMIX DMC-GX1

The 16-million-pixel GX1 compact system camera is Panasonic's latest addition to its G-series line-up. **Tim Coleman** takes it to the test

MASTERCLASS

PORTRAITURE

Andrew Sydenham explores the basics of portraiture and explains how a simple lighting set-up can produce great results



CHRIS RANDLE

DOCUMENTARY

BEHIND CLOSED DOORS

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Robert Ormerod talks about his Red Road documentary project that follows the lives of asylum seekers in Glasgow

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Future proofing

How long will your digital images last and what's the best way to make sure they can be viewed in the future? **Mat Gallagher** looks at how to safeguard your archive

WITH film photography, there is an automatic back-up to your prints in the form of negatives or slides, and by keeping all these safe you can ensure that a record of your work will be maintained for many years to come. However, when some photographers switched to digital imaging they forgot about archiving and put their faith, often misguidedly, in their computer's hard drive. Yet all you need is a single error on the disk drive and suddenly your precious photographs have vanished. This may not have happened to many of us, but the point is, it could. So when it comes to backing up your work, it is important to have a secondary location for storing images, either in the form of prints, an additional disk drive or a version stored online.

In this feature we will look at the options available, their pros and cons, and their respective prices. We will also delve a little deeper into online and networked storage options and the benefits they can bring photographers.

BACKING UP AND ARCHIVING

Downloading images onto a computer is essentially a process of storing the files, but as we've already mentioned, putting all your faith in one computer hard drive is risky. By placing files in two locations any risk of loss is significantly reduced, and should something happen to one you still have access to another copy. Storing files in three locations reduces the risk even further, and those with sentimentally or professionally valuable images should consider this level of back-up.

The archiving method you use is down to personal choice, but it is best to find something that suits the way you work and then stick to it. If using editing software to manage the downloading of images from a card or camera to a computer, it will inevitably provide back-up options within the controls. Many programs allow the selection of a second location to which images can be saved. This should be a completely different physical device to the primary storage space.

This ensures that a copy of your original files is safely stored straight away, although any adjustments made to the files will not be. For this reason, it is best to back up edited work separately, copy the files manually once they have been edited, or use a separate program to back up working files.

If you shoot using raw format, the options for storing files are greater but more complex. JPEG files are unlikely to become obsolete any time soon, but there is a chance that future editing programs may not support every type of raw file that has been produced. The safest option is to save older raw files into the universal DNG format, created by Adobe. Adobe software allows an automatic conversion of raw files when downloading or the ability to manually convert them in the software. There is also a free converter that can be downloaded from www.adobe.com, which is handy for accessing raw files that are otherwise not supported by current software. Pentax and Ricoh cameras have the option to shoot in DNG format, so no conversion is needed. Files can also be converted into TIFF formats for storage. This is ideal for finished edits of your images, as they can be saved as 16-bit files, although they don't contain the same amount of data that a raw file holds.

PHYSICAL STORAGE

A SOMETIMES overlooked method of backing up your images is storing physical prints. Prints from professional and high-street labs are made using photographic paper and have the same archival qualities as prints from slides or negatives, which is normally stated as being around 65 years for Fujicolor Crystal Archive paper. Prints made on inkjet photo paper, especially with pigment inks and using matt or art papers, often have even greater life, with some rated up to 200 years if stored correctly. With such an extended life, back-up prints should be considered for those prize photos. However, with more photographs usually taken with digital imaging, it would be time-consuming and expensive to print all your files.



LOCAL STORAGE SOLUTIONS

LOCAL storage includes the various methods that can be used to back up files in the home. The most popular are the CD-ROM and DVD-R discs. These can now be bought for a few pence per disc if purchased in bulk and they are easily catalogued. CD-ROMs soon gave way to DVDs as camera resolutions increased, but a DVD-R with a 4.7GB (or even 8.5GB for double-layer discs) can barely contain the images from a single memory card, as photographers opt for 8GB or 16GB cards. The longevity of CD and DVD-R has also been questioned, both due to new formats superseding them and to an estimated life of just ten years for some discs. While Blu-ray discs with their 25GB or

50GB storage potential may seem like the natural progression, the value and ease offered by external hard drives has made these a more flexible option.

External hard drives are now available in 500GB and 1TB capacities for less than £100, which is enough to store the equivalent of hundreds of DVDs, and they make transferring and editing data quicker and easier. Larger capacity hard drives usually require a separate power source and feature a moving optical drive, much like the one inside your computer. For this reason, they are designed for desktop use and must be treated with care, as a bang or knock while the disc is spinning could lead to data loss. Smaller capacity drives (powered by the computer they are plugged into) are available in



sturdy cases for those on the move.

These devices often use a form of flash memory, similar to that used by memory cards. They have no moving parts, but cost more as a result. It is worth placing files on two identical external drives in case the original file doesn't remain on the computer. Alternatively, use an external drive in addition to another form of back-up.

ONLINE STORAGE

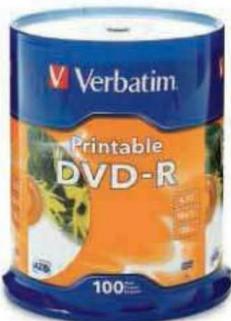
ONLINE storage is a relatively new option for the amateur user, as data speeds and hosting costs have previously been prohibitive to transferring and storing large files on a server. Now, though,

fast home broadband and healthy competition mean that it is relatively easy to upload large files and store them for very little cost. As with all online transactions, it is best to stick with a trustworthy and known brand. If a company is to be entrusted with your images, it is important to know they cannot be accessed by others, the server won't fail, or the company go bust. Popular image-sharing sites such as Flickr are an easy way to save versions of your favourite images, and these sites allow full-sized JPEGs to be saved for no fee. Adobe's Photoshop.com offers users free storage of their images up to 2GB, and even provides online editing facilities. For

more general back-up services, including raw files and other documents, it is best to look at a specialist hosting company such as Carbonite (www.carbonite.co.uk), Livedrive (www.livedrive.com) or Mozy (www.mozy.co.uk). These may provide a basic storage package for free and then additional storage for a nominal fee or just a flat rate per month. If you are paying for storage, it is best to limit the files that you upload to just your valuable images. This is because even with a fast home internet connection, upload speeds tend to be much slower than download speeds, which means it can take many hours to upload even a small number of files.

BACK-UP MANAGEMENT

THE PROCESS of backing up files takes time and can seem a bit of a hassle for an event that might never happen. However, there are software applications, such as Clickfree (www.clickfree.com), that are designed to take the effort out of the process. Apart from a little time spent setting them up, they work completely automatically and ensure that you never forget to back up your files. The software will require the folders and files for back-up to be selected, which can be a regular image folder or your entire My Documents file. A



location will also be needed to save the back-up to, which can be an external hard drive or even an online storage location. Instructions regarding the frequency of the back-up will also be needed, which can be anything from every hour to once a month, while some systems may allow you to back up new files. Systems such as the Time Machine back-up (which is integrated into Apple Mac operating systems) will archive versions of your files on an external hard drive or Apple's Time Capsule, and remembers how your system looked on any given day so



you can revisit your Mac as it appeared in the past. The number of versions is limited by the storage space you have available, but as only the altered files are resaved each time, the amount of storage isn't as vast as you may think.

THE CLOUD

THE TERM 'cloud computing' refers to the idea of programs or services being hosted from an online server that requires just an internet connection to access and use them. The idea is that files stored online can then be viewed and edited from wherever you are in the world, rather than being tied to a specific computer or hard drive. Storage is typically charged by the amount needed rather than a set fee, although there are free services available, such as Dropbox (www.dropbox.com). Apple has made a show of its cloud facility, which allows you to mirror what you see on your computer, phone or tablet, including your images. Adobe also has a solution known as carousel (www.adobe.com/products/carousel.html), which allows you to upload your images to its server, and view and edit them as you would in Lightroom on either a tablet or smart phone.



PRICING COMPARISONS

SO WHICH of the back-up solutions is best? Each has pros and cons and there are variations on price, ease of use and time taken. Here is a rundown of the prices and details for some of the main solutions, based on the storage of 300GB of images. Remember, the best option is to have at least two back-ups.

PRINTS	300x 10x8in prints (£1.09 bulk price from www.photobox.co.uk) £327
Pros	Long lasting, easy to view
Cons	Time taken to print
DVD	100 discs (470GB) £20
Pros	Cheap solution, good for an extra back-up
Cons	Time to burn discs, lots of disc swapping to view, limited life
EXTERNAL HDD	500GB model £65
Pros	Large capacity, easy access
Cons	Still an electronic storage and can fail
ONLINE STORAGE	£41.95 per year or £101.95 for three years (www.carbonite.co.uk)
Pros	Safe and accessible storage, unlimited for the contents of your computer
Cons	Fast connection to internet needed, if server fails or company goes bust you could lose your work

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CANON EOS 5D BODY COMP WITH ALL ACCESSORIES	MINT BOXED £725.00
CANON EOS 5D MARK III COMP WITH ALL ACCESSORIES	MINT BOXED £1,095.00
CANON EOS 5D MARK IV 10.0 MP COMPLETE WITH ALL ACCESS	MINT-BOXED £1,345.00
CANON EOS 5D MARK IV 10.0 MP COMPLETE WITH ALL ACCESS	MINT-BOXED £1,345.00
CANON EOS 1D MKII COMPLETE (WITH 2025 ACTIVATIONS)	MINT-BOXED £779.00
CANON EOS 1D MKIII COMPLETE (2025 ACTIVATIONS)	MINT-BOXED £955.00
CANON EOS 50D 15.1 Mp COMPLETE WITH ALL ACCESS	MINT BOXED £365.00
CANON EOS 400D 10.1 Mp COMPLETE WITH ALL ACCESS	MINT BOXED £425.00
CANON EOS 400D 10.1 Mp COMPLETE WITH ALL ACCESS	EX-BOXED £399.00
CANON EOS 20D 8.0 Mp COMPLETE WITH ALL ACCESS	MINT-BOXED £215.00
CANON EOS 30D 3.0 Mp + CAN 18-55 LENS + ACCESS	MINT-BOXED £159.00
CANON EOS 350D 8.0Mp + CAN 18-55 LENS + ACCESS	MINT-BOXED £225.00
CANON EOS 450D BODY + CAN 18-55 IS LENS + ACCESS	MINT-BOXED £345.00
CANON EOS 500D BODY COMP WITH ALL ACCESSORIES	MINT-BOXED £345.00
CANON POWERSHOT G7 COMPLETE WITH ALL ACCESS	MINT-BOXED £199.00
CANON POWERSHOT G9 COMPLETE WITH ALL ACCESS	MINT-BOXED £215.00
CANON POWERSHOT G10 COMPLETE ACCESS & CASE..	MINT BOXED AS NEW £259.00
CANON POWERSHOT G11 COMPLETE WITH ALL ACCESS	MINT-BOXED £275.00
CANON 220 EX SPEEDLITE	MINT BOXED £69.00
CANON 270 EX SPEEDLITE	MINT BOXED £115.00
CANON 580 EX SPEEDLITE	MINT BOXED £269.00
CANON 580 EX SPEEDLITE	MINT-CASED £245.00
CANON 580 EX SPEEDLITE	MINT-CASED £245.00
CANON 580 EX SPEEDLITE	MINT-CASED £245.00
CANON BG-E2 MKII SLOW MOTION GRIP	MINT BOXED AS NEW £299.00
CANON BG-E2 BATT GRIP FOR EOS 5D/20D/30D	MINT-BOXED £95.00
CANON BG-E2 BATT GRIP FOR EOS 20D/30D/40D/50D	MINT-BOXED £95.00
CANON BG-E3 MEDIUM GRIP FOR EOS 30D/400D	MINT-BOXED £65.00
CANON BG-E5 BATT GRIP FOR EOS 5D	MINT-BOXED £65.00
CANON BG-E6 BATT GRIP FOR EOS 5D	MINT-BOXED £65.00

CANON 100 - 300mm 4.0-5.6 USM	MINT BOXED £145.00
CANON EF 14x EXTENDER MK II	MINT BOXED £290.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £290.00
TELEPLUS 2X MCT ELEMENT TELECONVERTER (CAN)	MINT £89.00
CANON PB E2 BOOSTER FOR EOS 1/EOS3 etc	MINT-£75.00
CANON PB-E1 BOOSTER FOR EOS 1 etc	EXC £39.00
CANON 540 EF FLASH + INST	MINT BOXED £89.00
CANON 540 EF FLASH + INST	MINT- CASED £75.00
CANON 420 EF FLASH	MINT CASED £49.00
CANON ANGLE FINDER B	MINT BOXED £99.00
CANON TC 80N REMOTE CONTROLLER	MINT BOXED £85.00
CANON TRANSFER AND RECOVER	MINT- £145.00
SIGMA 15mm 2.8 EX HSM FISHYE LENS (LATEST)	MINT BOXED AS NEW £115.00
SIGMA 20mm 1.8 EX DG ASPHERIC FX (LATEST)	MINT BOXED £370.00
SIGMA 28mm 1.8 EX DG ASPHERIC FX (LATEST)	MINT - CASED £325.00
SIGMA 42mm 1.8 EX DG LENS	MINT + HOD £280.00
SIGMA 30mm 2.8 EX DS HSM LATEST VERSION	MINT CASED AS NEW £1,590.00
SIGMA 50mm 1.4 EX DG HSM LATEST VERSION	MINT-CASED £2,775.00
Sigma 10 - 20mm 3.5 EX DC HSM SLR GLASS (LATEST)	MINT BOXED £375.00
Sigma 17 - 35mm 2.8 EX HSM ASPHERICAL	MINT CASED £160.00
Sigma 17 - 35mm 2.8 EX HSM ASPHERICAL	MINT BOXED £189.00
Sigma 17 - 70mm 2.8-4.5 DC MACRO SLR GLASS	MINT-BOXED £199.00
Sigma 18 - 125mm 3.8/6.5 DC OS HSM (LATEST)	MINT CASED £195.00
Sigma 24 - 70mm 2.8 EX DG MACRO + HOOD	MINT CASED £395.00
Sigma 70 - 200mm 2.8 EX HSM APO	MINT CASED £425.00
Sigma 70 - 200mm 2.8 EX DG HSM MACRO	MINT-BODED £498.00
Sigma 10-20mm 3.5 EX DC MACRO HSM (LATEST)	MINT BOXED £199.00
TAMRON 20 - 100mm 3.5-6.3 MACRO HSM (LATEST LENS)	MINT BOXED £590.00
TAMRON 28 - 75mm 1.8-2.8 SP D G DI GLASS (LATEST)	MINT + HOD £245.00
TAMRON 28 - 75mm 1.8-2.8 SP D G MCRO	MINT ROFLD £590.00

BRONICA AEI PRISM FINDER	MINT - \$89.00
BRONICA 45mm 3.5 ZENZANON S	EX++ - \$110.00
BRONICA 100mm 14 MACRO ZENZANON PE	MINT \$245.00
BRONICA 150mm 3.5 ZENZANON S	MINT - \$165.00
BRONICA SOA 120 BACK	MINT BOXED \$99.00
CONTAX M-2 POLAROID BACK FOR CONTAX 645	NEW \$165.00
FUJI GW 50 Mm TAKUMAR 1:3.5 35mm LENS	MINT BOXED \$67.50
MAMIYA 65mm 14 SEKOR L ZELEN FOR RZ + Hood	MINT \$159.00
MAMIYA 65mm 14 LENS FOR RZ	MINT - \$399.00
MAMIYA 180mm 4.5 SEKOR Z W FOR RZ	MINT \$199.00
MAMIYA 250mm 4.5 LENS FOR RZ	MINT - \$195.00
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MAMIYA 150mm 3.5 AF FOR 645 AF	MINT \$299.00
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MAMIYA RZ 67 PRO BACK	MINT - \$79.00
MAMIYA 120/ 120mm PRO BACK	MINT - \$75.00
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PENTAX 50mm 1.8 TAKUMAR 50mm FOR 6x7	MINT - \$200.00
PENTAX 50mm 2.8 PENTAF 645	MINT BOXED \$199.00
PENTAX 150mm 2.8 PENTAF 645	MINT BOXED \$160.00

Nikon Manual

NIKON F3 HP TITANIUM CHAMPAGNE	EXC+ BOXED £399.00
NIKON F3 HP TITANIUM CHAMPAGNE	EXC+ £279.00
NIKON F3 HP BODY	MINT £255.00
NIKON F3 BODY COMPLETE WITH MD4 DRIVE	EXC+ £265.00
NIKON F3 BODY ONLY LIGHT SIGNS OF USE	EXC+ £199.00
NIKON F2 PHOTOMIC S BODY BLACK	EXC+ £289.00
NIKON F2A PHOTOMIC CHROME (FROM A COLLECTION)	EXC+ BOXED £295.00
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NIKON F4 BODY BLACK BODY	EXC+ £95.00
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HASSELBLAD 90mm 14 FOR XPN	MINT-KEEP	\$1650.00
HASSELBLAD SWC W/38mm 14.5 BIGON + FDR	EX++	\$1295.00
HASSELBLAD 503 CX WITH 60mm G + BACK + WLF	EX++	\$1399.00
HASSELBLAD 500ML + A12 BLACK BACK	EX++	\$299.00
HASSELBLAD 50mm 14 CF DIAGON + HOOD + FILTER	MINT BOXED AS NEW	\$1205.00
HASSELBLAD 150mm 14 100MMAR CF	EX++/I	\$495.00
HASSELBLAD 150mm 14 100MMAR CF WITH CHARGER + REMOTE	MINT	\$299.00
HASSELBLAD PLAN 50MM 14	EX++/I	\$75.00
HASSELBLAD PLM PRISM	MINT	\$125.00
HASSELBLAD 500CM/50 WLF BLACK	MINT	\$125.00
HASSELBLAD EXTENSION TUBE 16E F.	MINT	\$75.00
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Nikon 60mm 2.8 AF "D" MIRC NIKKOR + HOOD	EXC+ £245.00	Nikon 28 - 85mm 3.5-4.5 ZOOM NIKKOR	MINT £275.00
Nikon 60mm 2.8 AF "D" MIRC NIKKOR	MINT BOXED £299.00	Nikon 35 - 105mm 3.5/4.5 AIS	MINT- £159.00
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Nikon 12 - 24mm 4" IF - ED AF-S	MINT CASED £795.00	Nikon 80 - 200mm F4 AI	MINT £159.00
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Nikon 35 - 135mm 3.5/4.5 AF ZOOM	MINT- £175.00	Nikon TC 16 TELECONVERTER A/F	MINT £79.00
Nikon 55 - 200mm 4.5-5.6 2" DX ED AF-S.	MINT BOXED £139.00	Nikon TC 200 CONVERTER	MINT £69.00
Nikon 70 - 200mm 2.8 ED AF-S VIBRATION REDUCT.	MINT- BOXED £1,750.00	Nikon TC 201 CONVERTER	MINT £99.00
Nikon 70 - 300mm 4.5-5.6 "G" AF	MINT- BOXED £95.00	Nikon TC 301 CONVERTER	MINT- £145.00
Nikon 70 - 300mm 4.5-5.6 "G" AF ED IF + HOOD	MINT- BOXED £159.00	Nikon SB 16 FLASH FOR F3/M3/F2/F2E	MINT BOXED AS NEW £159.00
Nikon 70 - 300mm 4.5-5.6 "G" IF ED AF-VIBRED REDUCTION.	MINT- BOXED £365.00	Nikon SB 10 FLASH	MINT BOXED £49.00
Nikon 80 - 200mm 2.8 AF-IF "D" (LATEST 2 TOUCH)	MINT BOXED £699.00	Nikon DW 4x HIGH MAGNIFICATION FINDER FOR F3.	MINT BOXED £159.00
Nikon 80 - 200mm 2.8 AF-IF "D" VIBRATION REDUCT.	MINT- CASED £645.00	TAMRON 90mm 12.3 MACRO NIKON MOUNT	MINT- £19.00
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SIGMA 10 - 20mm f4.5 EX DC HSM (CURRENT LENS)	MINT	BOXED \$345.00
SIGMA 15 - 30mm f3.5-4.5 DG ASPHERICAL	EX+	BOXED \$22.00
SIGMA 15 - 30mm f3.5-4.5 DG ASPHERICAL	MINT	BOXED \$295.00
SIGMA 17-50mm f2.8 EX DC ASPHERICAL	MINT	BOXED \$19.00
SIGMA 18-50mm f3.5-5.6 EX DC MACRO	MINT	BOXED AS NEW \$17.00
SIGMA 18 - 50mm f2.8 DC MACRO SLR GLASS	MINT	BOXED AS NEW \$16.00
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Index to advertisers

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Alpha Digital	Cover:ii
Avenso AG	9
Campkins Camera Centre Ltd.....	86
Camtech.....	49,60
Cash4cameras	86
Colour Confidence	Cover:iv
Dale Photographic Ltd.....	62
Ffordes Photographic Ltd.....	76-77

Focus.....	4	Park Cameras Ltd.....	63-67, Cover: iii
Grays of Westminster.....	26-27,49	Premier Ink.....	78-85
Interfit Photographic Ltd	37	SRS Ltd.....	86
Intro 2020	20	The Societies SWPP	56
London Camera Exchange (Manchester).....	60	Warehouse Express.....	68-71
London Camera Exchange Group.....	56	York Cameras (London) Ltd.....	49
Mathers of Lancashire	81	Classified.....	87-89
Mifsud Photographic	72-75	Nicholas Camera Company.....	80

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SP AF 180mm f/3.5 Di LD [IF] Macro 1:1 (Nikon)	£698.00
SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF]	£368.99
SP AF 17-50mm f/2.8 XR Di II VC LD Asp [IF]	£298.00
SP AF 28-75mm f/2.8 XR Di LD [IF] Macro	£357.99
AF 18-200mm f/3.5-6.3 XR Di II	£169.00
AF 18-270mm f/3.5-6.3 Di II VC PZD LD [IF]	£498.00
AF 28-200mm f/3.8-5.6 XR Di Asp [IF] Macro	£189.99
AF 28-300mm f/3.5-6.3 XR Di LD Asp [IF] Macro	£318.99
AF 28-300mm f/3.5-6.3 XR Di VC LD [IF] Macro	£459.00
AF 55-200mm f/4.5-6.3 Di II LD Macro (Canon)	£124.99
SP AF 70-200mm f/2.8 Di LD [IF] Macro	£619.99
AF 70-300 f/4.5-6.3 Di LD Macro	£132.99
SP 70-300 f/4.5-6.3 Di VC USD	£339.99
SP AF 200-500mm f/5.6-6.3 Di LD [IF]	£849.99



Tamron AF 18-200mm f/3.5-6.3 XR Di II LD

Compact and cost effective high powered zoom lens

Our Price £149.00*

*after £20 cashback from Tamron if bought before 15th January 2012



Tamron SP-AF 70-300mm f/4.5-6.3 Di VC USD

Lightweight, compact, telephoto zoom lens with XLD Lens element.

Our Price £309.99*

*after £30 cashback from Tamron if bought before 15th January 2012

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Manfrotto

MK393-H

Photo-Movie Kit QR

	142cm
	123cm
	35cm

	49cm
	1.3kg

	2.5kg
--	-------

Our Price £44.95

SRP £69.95

MANFROTTO 055 TRIPODS

055XDB Black	£89.95
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055CXPRO3 CF 3 Section	£249.99
055CXPRO4 4 CF Section	£244.95

Manfrotto

732CY-A3RC1

Viewhead C/Fibre Tripod

	142.5cm
	125.5cm
	36.5cm

	50.5cm
	1.32kg

	3.5kg
--	-------

Our Price £99.95

SRP £199.95

Manfrotto

055XPROB + 804RC2 Head

3-section tripod

	190.5cm
	154cm
	22cm

	77.5cm
	3.15kg

	4kg
--	-----

Our Price £163.90

SRP £229.90

**FREE
Veloce V
Bag***

*Purchase the Manfrotto 055XPROB with the 804RC2 Head between 01.10.11 & 31.01.12 and claim a **FREE** Veloce V bag worth £89.95.

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GIOTTOS

MTL9351B + MH5011

Aluminium column tripod

	180cm
	147cm
	30cm

	71cm
	2.21kg

	4kg
--	-----

Our Price £119.95

SRP £134.95

GIOTTOS TRIPODS KITS

GTMTL9351B + MH5011	£119.95
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Vitruvian VGRN9225+MH5310	£199.95
Vitruvian VGRN8225+MH5310	£299.95

MTL9351B + MH5011

Premium quality tripod

	157cm
	136cm
	39cm

	40cm
	1.5kg

	4kg
--	-----

Our Price £199.95

SRP £220.00

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MTL9351B 3 Section	£84.95
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MTL8251B 3 Section	£169.95

MTL9251B 3 Section

Premium quality tripod

	169cm
	52cm
	470kg

	12kg
--	------

Our Price £39.99

SRP £48.40

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MTL8351B 3 Section	£178.95
MTL8350B 4 Section	£188.95
MTL8360B 4 Section	£199.95
MTL8361B 3 Section	£189.95

MTL8351B 3 Section

Premium quality tripod

	172cm
	61cm
	1.66kg

	12kg
--	------

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SRP £694.95

*Special AP Price!

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Professional 3-Way Head

	6kg
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D3100

15.1 megapixels
3.4 fps
1080p movie mode



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D90

12.3 megapixels
4.5 fps
720p movie mode



YEAR WARRANTY

Nikon
D5100

16.2 megapixels
4.0 fps
1080p movie mode



SAVE UP TO £120 ON RRP

Nikon 1: V1 From £729

V1: White or Black
NEW! V1 + 10-30mm
NEW! V1 + 10mm
NEW! V1 + 10-30mm + 30-110mm
J1: White, Red, Silver or Black
NEW! J1 + 10-30mm
NEW! J1 + 10mm
NEW! J1 + 10-30mm + 30-110mm

D3100 Body £419

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR
RRP £579.99 £479.99
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR +
55-200mm f4-5.6 G AF-S DX IF-ED VR
£663.89

D90 From £619

D90 Body £619
D90 + 18-105mm f3.5-5.6 G AF-S DX VR
£779

D5100 From £559

D5100 Body RRP £669.99 £559
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR
RRP £779.99 £659
D5100 + 18-55mm + 55-200mm £845.99

CUSTOMER REVIEW: D3100 + 18-55mm VR

★★★★★ 'A superb, entry level DSLR'
Bulwinkle - Essex

CUSTOMER REVIEW: D90 + 18-105mm VR

★★★★★ 'Most fun I have had with a camera in years'
Crispating - Essex

CUSTOMER REVIEW: D5100 + 18-55mm VR

★★★★★ 'Ideal for holidays, "versatile"'
Lionheart - Surrey

Nikon
D7000
16.2 megapixels
6.0 fps
1080p movie mode



Nikon
D300s

12.3 megapixels
7.0 fps
720p movie mode



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Nikon
D700

12.1 megapixels
5.0 fps
full frame CMOS sensor



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12.1 megapixels
9.0 fps
full frame CMOS sensor



YEAR WARRANTY

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Nikon
D3x

24.5 megapixels
7.0 fps
full frame CMOS sensor



YEAR WARRANTY

D7000 From £949

D7000 Body RRP £1099.99 £949
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1299.99 £1099

D7000 RECOMMENDED ACCESSORY:
Nikon MB-D11 Battery Grip £244.95

CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISO's'
Jeffws - West Sussex

D300s From £1069

D300s Body RRP £1499.99 £1069
Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) £81.99

CUSTOMER REVIEW: D300s + 18-55mm VR
★★★★★ 'The perfect combo for a Pro-sumo'
Robin - Bristol

D700 From £1899

D700 Body RRP £2247.99 £1899
Nikon Camera Control Pro 2 Remotely control most functions of Nikon DSLRs from a computer via USB or Wireless Transmitter £136.99

CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR'
RichardD300 - North Wales

D3s From £3525

D3x From £5039

D3s Body RRP £4199
D3x Body RRP £5039

CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera'
WorcesterWeddings - Worcester

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets'
Peterthegreat - Kent

SONY

14.2 megapixels
7.0 fps
1080p movie mode



NEX-5N Silver or Black

£50 CASHBACK*

NEX-5N From £479

NEX-5N Body (Black)
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5.5 fps

NEX-C3 From £419

NEX-C3 + 18-55mm £419
NEX-C3 + 16mm + 18-55mm £499

A900 Body £2189.99

A35

16.2 megapixels
7.0 fps

A35 DSLT From £375

A35 Body A35 + 18-55mm £375
£444

A900 Body £2189.99

NEW! A65 Body £749
NEW! A65 + 18-55mm £789
NEW! A77 Body £1099
NEW! A77 + 16-50mm £1599

Panasonic G3

16.0 megapixels

G3 Body (Black) £429.90
G3 + 14-42mm £479.99

GF2

12.1 megapixels

GF2 + 14-42mm f3.5-5.6 £439
GF2 + 14mm f2.5 ASPH £449

GH2

16.0 megapixels

GH2 + 14-42mm £719
GH2 + 14-140mm £1049

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G3

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12.3 megapixels
5.5 fps
1080p movie mode



EP-3 White, Silver or Black

12.3 megapixels
3.0 fps
1080p movie mode

SIGMA

SD15

14.1 megapixels
3.0 fps

SD15 Body £584.99

SD15 RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release £24.99
Sigma RS31 Remote Control £24.99
SanDisk 8GB Extreme Pro 95MB/S SDHC Card £44.99
Sigma PG-21 Power Grip £169.99
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PENTAX K-5

16.3 megapixels
7.0 fps
1080p movie mode

K-5 Body £729

K-5 + 18-55mm £784
K-5 + 18-55mm + 50-200mm £918
K-5 + 18-135mm £1119

K-r White, Red or Black

12.4 megapixels
6.0 fps
720p movie mode

K-r From £369

K-r + 18-55mm f3.5-5.6 AL WR RRP £599.99 £369
K-r RECOMMENDED ACCESSORIES:
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3.0 ips
720p movie mode

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3.7 fps
1080p movie mode

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£50 CASHBACK*

1100D Body	RRP £419	£319
1100D + 18-55mm f3.5-5.6 IS II	RRP £499	£389

1100D Body **£319 | 600D Body** **£535**

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve'
Liz - South West



600D Body
£485 Inc Cashback*
600D + 18-55mm II f3.5-5.6 IS II
£599
600D + 18-135mm f3.5-5.6 IS
£769
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II
£829



550D Body
£434 Inc Cashback* £474

550D + 18-55mm f3.5-5.6 IS
£529
550D + 18-135mm f3.5-5.6 IS
£709
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS
£729



60D **From £749**

60D Body	RRP £1049.99	£749
60D + 18-55mm f3.5-5.6 IS II	RRP £1149.99	£799
60D + 18-135mm f3.5-5.6 IS	RRP £1299.99	£959
60D + 17-85mm f4.0-5.6 IS USM	RRP £1349.99	£995
60D + 17-55mm f2.8 IS USM	RRP £1949.99	£1539

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
Adrian - UK



7D Body **£1099**

7D + 18-135mm f3.5-5.6 IS
RRP £1999.99 **£1394**

7D + 15-85mm f3.5-5.6 IS USM
RRP £2399.99 **£1576**

7D + 70-300mm L IS USM
RRP £2899.99 **£2265**

CUSTOMER REVIEW: 7D + 18-135mm
★★★★★ 'Probably the best APS-C DSLR around'
Shuglie - Scotland



5D Mark II Body **RRP £2299.99 ONLY £1529.95**

• Live View Mode • 9 point AF with 6 extra hidden AF points
• 3" LCD Screen • ISO 6400 (exp. to 25,600)

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5D Mark II RECOMMENDED ACCESSORIES:

Canon RS-80N3	£39.95
Canon LP-E6 Battery	£69.95
Canon BG-E6 Battery Grip	£219.95
Canon EF 50mm f1.2 L USM Lens	£1268



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1D Mark IV Body RRP £4799.99 **£3494**

NEW! 1D X **From £5299**

1D Mark IV Body Pre-Order Now! **£5299**

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera'
Zurg - South Wales



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16GB £79.99	
32GB £158.99	
64GB £299	

SanDisk ImageMate Multi-Card Reader
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Canon



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Canon



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AF-S VR
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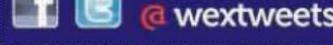
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T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	C62, CX3200
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99	440, 460, 660, 740, 760, 1160
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8 each	£14.99 17ml	Check Website.	
T0342/3/4 each	£17.99 17ml	Check Website.	
T0345/6/7 each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C96, CX3600/3650, CX4600, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£14.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R240
T0591/2/3 each	£12.99 13ml	Check Website.	
T0594/5/6 each	£12.99 13ml	Check Website.	
T0597/8/9 each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, 840W, BX300
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W, PXT370/WD/800/FW/810/FW/830/FWD/830/FWD
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Close	£7.99 11.4ml	Check Website.	
T0871/2/3/4 each	£9.99 11.4ml	Check Website.	
T0877/8/9 each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5/6 each	£9.99 11.4ml	Check Website.	
T0966/7/8/9 each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420/W/425W/445W, BX305F/320F/350F/355F/360F/365F/370F
T1281 Black	£7.99 6.9ml	£4.99 13ml	BX305F
T1282/3/4 each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320F/350F/355F/360F/365F/370F
T1291 Black	£10.99 11.2ml	£5.49 16ml	BX365FW/BX925FW/BX935FWD, B42WD
T1292/3/4 each	£9.99 7ml	£4.99 13ml	
T1571-9, each NEW	£20.99 25.9ml each or £164.99 set of 8	Photo R3000	
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T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	£44.99
T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
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PG37 Black 12ml	£9.99
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PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/G 9ml	£8.99
PG1525 Black 19ml	£8.99
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PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
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CL38 Colour 9ml	£16.99
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Camera Batteries

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The P-Type square/rectangular filter system consists of three parts:
 1) An adapter ring that screws onto the front of your lens
 2) A filter holder clips onto the ring
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67mm Adapter Ring	£9.99
72mm Adapter Ring	£9.99
77mm Adapter Ring	£9.99
82mm Adapter Ring	£9.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
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A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

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P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

P-Type Neutral Density Filter Kit

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A comprehensive range of aftermarket metal bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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CAMERA BAGS



Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128	Sling-O-Matic 20 £126	Digital Holster 50 V2.0 £66
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Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag, or would like your current bag repaired for many years to come, we strongly recommend first-and-inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro



Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproof zippered back pocket. Available in Khaki & Tan, Khaki & Black, Tan & Black & Black.

The Hadley Pro £149.99

More Billingham Bags

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Kata 3N1-30 £84.99
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Kata 3N1-Tripod Holder £16.99
For Kata 3N1 bags.

Kata 3N1-33 £119.99
Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mirrorless cameras, 3 lenses, a flash, as well as personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £59.99 **DR-466i** £64.99 **DR-467i** £69.99

DC Shoulder Bags
A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.
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FLASH GUNS



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Vanguard Adaptor Backpacks

Versatile backpack that converts quickly for left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

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Adaptor 46 £69.99

Adaptor 48 £79.99

BIIN 37 Slingpack £29.99

BIIN 47 Slingpack £39.99

BIIN 50 Backpack £44.99

BIIN 59 Backpack £54.99

Heralder 14Z Zoomster £29.99

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UP-Rise 43 Slingbag £49.99

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Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A public number of 60mISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 supports Canon TTL and Nikon TTL functionality with the option for full manual overrides. Covering a focal length from 24-105mm and including a built-in flash diffuser, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.

£239.99 £199.99

Nissin Di622 MkII Speedlite

Mark II version - new for 2011!

An impressively compact flash gun, with a guide number of 44mISO100 and a compact specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash function, built-in flash diffuser, assist light and energy saving auto-off circuit.

£149.99 £129.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33mISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.

£82.99 £79.99



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Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung. Full specifications at www.premier-ink.co.uk

Marumi DR14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate lens filter thread.

Connects to the lens filter thread. The flash has a 14mm ISO100

Guide number 14m at 105mm, step-up rings are also supplied for 58mm, 52mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.

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TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.



Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully MAS compatible.

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Expedition 5X £104.99

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Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

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Radio flash trigger with infrared shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 modes available.

Receiver & Transmitter Extra Receivers £49.99

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Radio flash trigger, 433MHz, 20m range, 4 channels, Receiver & Transmitter Extra Receivers

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SHUTTER RELEASES

Hahnel Giga T Pro

Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a standard distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer. Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Hahnel Combi TF

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

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An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

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190CXPRO3

Carbon Fibre 3-section legs, Q90 column

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Carbon Fibre 4-section legs, Q90 column

Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm

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Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm

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055CXPRO3

Carbon Fibre 3-section legs, Q90 column

Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm

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055CXPROMO

Carbon Fibre 4-section legs, Q90 column

Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm

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MM294A3 Monopod

Aluminium 3-section

Weight: 0.85kg Load: 5.0kg Folded: 59cm Height: 151cm

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with RC2 quick release

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Weight: 0.79kg Load: 4.0kg

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non quick-release 1/4" thread

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PRO 253CT

Carbon Fibre 3-section legs, MACC column

Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 155cm

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PRO 254CT

Carbon Fibre 4-section legs, MACC column

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Aluminium 4-section legs

Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm

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AP324 Monopod

Aluminium 4-section legs

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CP284 Monopod

Carbon Fibre 4-section legs

Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm

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VANGUARD PRO MONOPODS

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Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate

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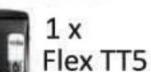
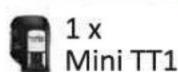
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All 2011 Workshops Sold Out - See below and Website for 2012 dates

"I thoroughly enjoyed the workshop weekend with Gary in the Lakes. I have learned new technical skills but more importantly how to look beyond the obvious to get a different perspective on a shot and how to make the most of the conditions.

Gary's passion for landscape photography is infectious."

Claire Marshall Lake District September 2011

All Workshop Places taken for 2011

January 2012

- 17th - 21st - Glencoe/Isle of Skye Winter
4 Nights Dinner Bed and Breakfast £695.00 (2 Places)
27th - 29th - Lake District
2 nights Dinner Bed and Breakfast £425.00 (1 Place)

February 2012

- 3rd 5th Shropshire Winter Workshop
2 nights Dinner, Bed and Breakfast £395.00 (2 places)
24th - 26th - Lake District
2 nights Dinner Bed and Breakfast £425.00 (1 Place)
28th - 3rd Isle of Skye Winter/Glencoe
4 Nights Dinner Bed and Breakfast £745.00 (1 Place)
Includes Digital Capture to Print in Hotel

March 2012

- 16th - 18th - Lake District
2 nights Dinner Bed and Breakfast £425.00 (2 Places)
28th - 3rd Isle of Skye/Glencoe
4 Nights Dinner Bed and Breakfast £745.00 (2Places)
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27th - 30th Northumberland Workshop
3 nights dinner bed and breakfast £575.00 (2 Places)

June 2012

- 22nd June-2nd July - Iceland (3 places left)
Please see website for details or email me.



"Gary - thanks for a superb weekend with excellent support and tuition - thoroughly enjoyed and extremely good value"
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

MY STEADILY growing camera collection is eclectic rather than systematic. Far from being someone who needs to have every possible version and model of a particular brand, I go for the quirky or unusual. Recent acquisitions have included a talking Polaroid camera and one that automatically includes images of the boy band NSync in every frame! Why anyone would want such a thing is beyond me.

The Minolta Disc 7 camera certainly falls into the quirky and unusual category. This model was another car-boot sale find. It is an example of the slim compact cameras that were made to take the now defunct Kodak Disc films, first introduced in the 1980s. There is no denying that these cameras were small. The drawback was the tiny negatives. At 8x11mm they were smaller than the 110 format. In fact, they are pretty much the same size as those found in the Minox spy cameras.

When the disc format was discontinued, there was no way the cameras could continue to be used. Being, on the whole, very basic and cheap, they were chucked out without much ceremony by their owners. Around the turn of the century many charity shops would have had a box full of these models hidden away in a dark corner.

An unusual feature of the Minolta is a built-in retractable wand, which allows you to hold the camera at arm's length so you can take a self-portrait using an electrical link to trigger the shutter from the wand's handgrip. A convex mirror on the front of the camera allows you to compose your shot posing in front of whatever tourist attraction you want. The mirror is carefully positioned to avoid the appearance of the Eiffel Tower sticking out of your head, for example.

If you want to use a disc camera, the main challenge is to find some film. Unlike some of the obsolete roll

film formats where it is possible to roll your own replacement, the disc format consists of a plastic daisy-wheel affair stamped out of extra-thick film stock that would be pretty well impossible to make yourself.

My camera had lain idly in a box for a number of years until one day a glimmer of hope appeared. I spotted an old



Kodak disc camera complete with two unopened films on eBay. The films were 25 years past their use-by date, but I was reasonably confident that there would be some life left in them. I decided to give the discs one last spin.

I took a mixture of photos, some with the self-portrait function, some without. Posing for souvenir photos goes right back to the beginning of photography, but this is the first time I've come across a camera that has a posing mirror built into it. Nowadays, even some cheap digital cameras have little LCD screens on the front to aid composition.

During my experiments with the camera I made some useful discoveries about technique. For example, when standing in front of the Radcliffe Camera (that's a university library building in Oxford, not a device for photographing female marathon runners), in order to include the top of the dome I had to hold the Minolta camera fairly low with the result that it was pointing up my nose! The next time I use the Minolta Disc 7, I'll try to find scenes where the interest is below and behind me so the camera will have a slightly higher and more flattering viewpoint.

Although there are still some labs in operation that will process disc film, I opted to develop mine at home using a Tetenal C-41 colour negative kit. I placed the disc in an empty developing tank and made sure I agitated it well so the film didn't stick to the bottom of the tank. All went according to plan and it was then a matter of scanning the disc on a flatbed scanner and using Photoshop Elements to tweak the images.

Looking through the photos, I noticed that there was a reflected self-portrait sandwiched between two photos of my shadow. Although great fun to use, I don't see this camera becoming my regular shooter. The image quality is too poor and playing with a mirror on a stick made me feel like an oversized budgie!



To see more photographs taken with the Minolta 7, visit [www.flickr.com/photos/tony_kemplen/sets/72157626548449050](http://www.flickr.com/photos/tony_kemplen/). To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>

Editorial

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